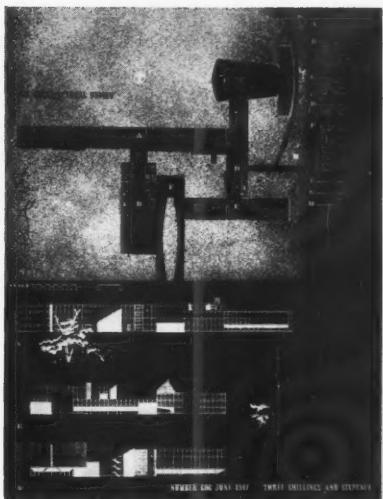


THE ARCHITECTURAL REVIEW

VOLUME C1 NUMBER 606

June 1947



The Cover is a design by a fifth year student at the Chicago Institute of Design, Richard Filipowski, for an ideal building to house the Institute. On page 225 Dr. J. L. Martin describes the pioneer work done by the late Moholy-Nagy in founding and directing up to his death last year this Bauhaus of the middle-west. The better known background of his work in Europe before he moved to the United States is given in outline, partly as an appreciation of the part he played in the renaissance of the European eye, and partly because it is essential to a full understanding of the aims he set himself at the Institute of Design. The leadership of the school has now fallen to another European pioneer, Serge Chermayeff.

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- 194 Coronation of Queen Victoria by John Martin
- 195 The Other Chambers by Nikolaus Pevsner
- 199 The New Empiricism : Sweden's latest style
- 200 House at Kevinge : architect, Sven Markelius
- 202 House in the Näsby Palace gardens : architect, Sture Frölen
- 204 House at Lissma : architect, Ralph Erskine
- 205 Beside the Sea by Barbara Jones
- 213 Japanese Living Room : architect, Charlotte Perriand
- 215 Plantation Architecture in Louisiana by C. J. Laughlin
- 222 John Martin's Coronation of Queen Victoria by Thomas Balston
- 222 Pictures in the Street by Marian Speyer
- 224 Students' Work at the Chicago Institute of Design
- 225 László Moholy-Nagy and the Chicago Institute of Design by J. L. Martin
- 226 St. Paul's, Birmingham : Midland planning in the eighteenth century by L. D. Ettlinger and R. G. Holloway

BOOKS

- 228 The Earl and the Architect by Peter F. R. Donner
Review of ' Lord Shrewsbury, Pugin and the Gothic Revival ' by Denis Gwynn
- 228 The Anthemion in Tennessee by Christopher Tunnard
Review of ' Grandeur in Tennessee ' by Gifford A. Cochran
- 228 Other Books Received
- 229 ANTHOLOGY
- 229 MARGINALIA
- 229 Translations

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THREE SHILLINGS AND SIXPENCE



John Martin's *Coronation of Queen Victoria*, which has recently been acquired by the Tate Gallery, although it did not bring to him the distinction of royal patronage, brought a significant change to his fortunes at a most opportune time. For ten years there had been a steady decline in his popularity which had been at its height in 1828. But in October, 1839, his friend Ralph Thomas, referring to the *Coronation*, was able to write, "He is now going on in glory, and working indefatigably." His popularity, which rested largely on the approval of the middle-classes for a painter whose apocalyptic visions were depicted with reality and a unique attention

to detail, is now returning in the fresh understanding of his imaginative powers and his well-controlled sense of fantasy. This picture represents the moment during the Coronation ceremony when the aged Lord Rolle fell on the steps of the throne, and the Queen rose to assist him. The brilliant handling of the foreground of peers in their scarlet and ermine is particularly noteworthy. On page 222, Thomas Balston describes the events which led up to the painting of this picture by Martin, and few will disagree with the verdict that it "is certainly among his masterpieces."

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The Other Chambers

by Nikolaus Pevsner

CHAMBERS had one supreme merit. He was a man of strong principle and scrupulous artistic conscience. He declined to give way to the prevailing dilettantism, and adhered staunchly to the classical traditions as taught by the great Italian architects." Thus Sir Reginald Blomfield. His verdict was that of the whole nineteenth century, and recent writers have not departed from it. Even Mr. Summerson says: "Chambers was a good embodiment of academism." Yet such judgments do not do justice to an eminently interesting, many-sided personality. Critics might have been put on their guard by Chambers's designs for the Pagoda at Kew. However, these belonged to his earliest years and besides were marginal enough to be treated lightly as a relaxation, as wild oats sown before the *Treatise on Civil Architecture* established Chambers as a serious architect, the *Treatise* which Horace Walpole in the Preface to his *Anecdotes* called "the most sensible book and the most exempt from prejudices that ever was written in that science." Walpole wrote in 1762, the *Treatise* had appeared in 1759. But thirteen years after the one, and ten after the other, Chambers brought out (and dedicated to the King) another book, and it is this book, the *Dissertation on Oriental Gardening*, popularly regarded as whimsey, which for us today in fact demonstrates what a great man he was.

Mr. Hussey in *The Picturesque* has given us a taste of it. However, more than that is needed. The following pages are intended to provide it.

Chambers was born in 1726 at Stockholm. He died in 1796. His father was a Scottish merchant. The boy grew up at Ripon. In 1742 he went to sea as a supercargo on a ship to China. After his return in 1744 he studied architecture for several years in Rome and also under Clérissieu in Paris. He returned to England in 1755. His first publication was the *Designs for Chinese Buildings*, 1757, his second the *Treatise on Civil Architecture*. By that time he had already been introduced, and made architectural tutor, to the Prince of Wales. When George III ascended the throne Chambers became Royal Architect. In 1769 he was promoted to the office of Comptroller of Works, and in 1771 a Knighthood was bestowed upon him. His architectural achievement in such country houses as Duddingston near Edinburgh and such town houses as the Albany off Piccadilly was scholarly and refined. It was understandable that the group of artists eager to convince the King of the desirability of a Royal Academy enlisted Chambers's help. In consequence of two audiences given by the King to him in 1768, the Academy was established. No other man has as good a claim to the title of founder of the Academy as Chambers. None the less the following pages will show how far from academic in the sense of then or now he really was.

On the dedication page of the *Dissertation*, which came out in 1772,* Chambers states that "a Sketch of the present little Performance was graciously received by Your Majesty many years ago." He is referring to a short essay included in the *Designs of Chinese Buildings*, which was dedicated to George III when Prince of Wales.

Chambers had several reasons for going to the public with

a work seemingly so frivolous. For one thing it was a plea for the architect as a garden planner, a branch of the profession in which he had established a reputation at Kew, without, it seems, having received any further substantial commissions since. In his Preface he exclaims:

"Is it not singular then, that an Art with which a considerable part of our enjoyments is so universally connected, should have no regular professors in our quarter of the world? Upon the Continent it is a collateral branch of the Architect's employment . . . in this island, it is abandoned to kitchen gardeners, well skilled in the culture of sallads, but little acquainted with the principles of Ornamental Gardening." (p. iii).

And again at the beginning of the *Dissertation* itself:

"It is not in China, as in Italy and France, where every petty Architect is a Gardener; neither is it as in another famous country, where peasants emerge from the melon grounds to take the periwig, and turn professors; as Sganarelle, the faggot-maker, quitted his hatchet, and commenced physician. In China, Gardening is a distinct profession, requiring an extensive study; to the perfection of which few arrive." (p. 13).

Apart from this personal plea, Chambers was anxious to put on record his strong objections to the prevailing and hardly yet challenged taste of natural gardening as advocated and perpetrated by Capability Brown.

"In England . . . a new manner is universally adopted, in which no appearance of art is tolerated. Our gardens differ very little from common fields, so closely is vulgar nature copied in most of them; there is generally so little variety, and so much want of judgment in the choice of the objects, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design; and a stranger is often at a loss to know whether he be walking in a common meadow, or in a pleasure ground, made and kept at a very considerable expence; he finds nothing either to delight or to amuse him; nothing to keep up his attention or excite his curiosity; little to flatter the senses, and less to touch the passions, or gratify the understanding. At his first entrance, he sees a large green field, scattered over with a few straggling trees, and verged with a confused border of little shrubs and flowers; on farther inspection, he finds a little serpentine path, twining in regular esses amongst the shrubs of the border, upon which he is to go round, to look on one side at what he has already seen, the large green field; and on the other side at the boundary, which is never more than a few yards from him, and always obtruding upon his sight. From time to time he perceives a little seat or temple stuck up against the wall: happy in the discovery, he sits down to rest his wearied limbs, and then reels on again, cursing the line of beauty; till, spent with fatigue, half roasted by the sun, for there is never any shade, and dying for want of entertainment, he resolves to see no more. . . . Sometimes, indeed, by way of regale, where such dainties are attainable, you are treated with a serpentine river; that is, a stripe of stagnant water, waving, in semicircles, as far as it will reach, and finishing in a pretty little orderly step cascade, that never runs but when it rains. The banks of these curious rivers are everywhere uniform, parallel, level, smooth and green, as a billiard table; and the whole composition bears a great resemblance to the barge-canal of Holland: the only difference being, that the Dutch ditches are regularly straight, whilst ours are regularly crooked. Of the two, ours are certainly the most formal and affected: they are by no means the most picturesque." (pp. v-vii).

The two arguments, lack of social recognition and visual insipidity appear together in the following passage:

"Where twining serpentine walks, digging holes and crooked ditches for earth to raise mole-hills, scattering shrubs, and ringing never-ceasing changes on lawns, groves and thickets, is called Gardening, artists will have few opportunities of displaying

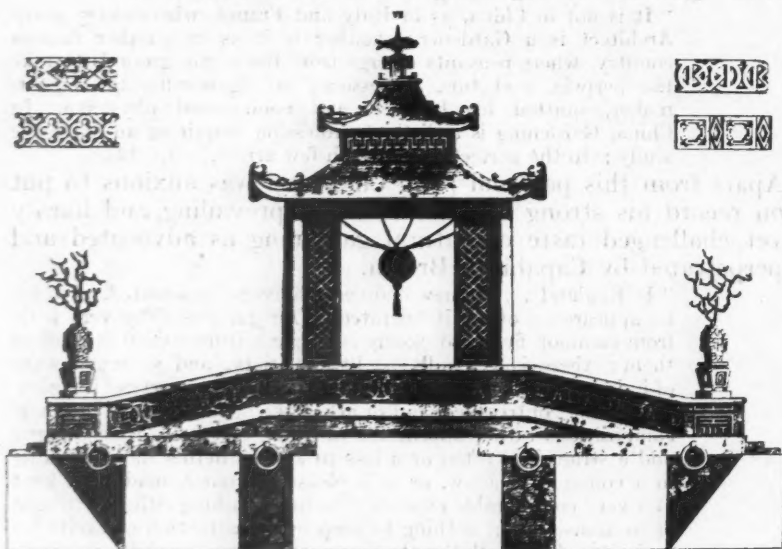
* Quotations are from the edition of 1773.

their talents; it matters little there who are the Gardeners; a cabbage planter may rival a Claude, and a clown out-twine a Poussin: the meanest may do the little there is to be done, and the best could reach no farther." (p. 106).

Being as outspoken in his criticism of the current English landscaping style as he is, what has he to put in its place? Whatever it may be it does not appear in a systematical form as might be expected from the author of the *Treatise*; for drawing up a new system, he says with becoming modesty, might appear "impertinent as well as useless" (p. ix). He prefers to disguise his ideas as an account of gardening in China, collected, he asserts, "from my own observations in China, from conversations with their Artists, and remarks transmitted to me at different times by travellers." (p. ix). On this peculiar form of disguise more will be said later. For the time being what matters is to penetrate the oriental garb and discover the body of Chambers's ideas.

They differ from Brown's both aesthetically and associational-ly; or, in other words, Chambers wants made landscape to be different in form as well as contents from Brown gardens. On the visual side Brown had followed Pope and been at one with Shenstone (*Unconnected Thoughts on Gardening*, about 1760) in insisting that all art must be concealed and nature appear to reign supreme. Chambers sets against this such passages as the following:

"Without a little assistance from art, nature is seldom tolerable; she may be compared to certain viands, either tasteless, or unpleasant in themselves: which, nevertheless, with some seasoning, become palatable; or, when properly prepared, compose a most exquisite dish." (p. 146).



A bridge from Chambers's *Designs of Chinese Buildings*. Chambers says it was at Canton and the only one he saw in China "worth taking notice of; though from the accounts we have there are some exceedingly magnificent."

"Art must . . . supply the scantiness of nature; and not only be employed to produce variety, but also novelty and effect; for the simple arrangements of nature are met with in every common field, to a certain degree of perfection; and are therefore too familiar to excite any strong sensations in the mind of the beholder, or to produce any uncommon degree of pleasure." (p. 16).

"The scenery of a Garden should differ as much from common nature, as an heroic poem doth from a prose relation; and Gardeners, like poets, should give a loose to their imagination; and even fly beyond the bounds of truth, whenever it is necessary to elevate, to embellish, to enliven, or to add novelty to their subject." (p. 21).

(The Chinese say that garden) "decorations are necessary, to characterise and distinguish the different scenes of their compositions; among which, without such assistance, there would unavoidably be a tiresome familiarity. And whenever it is objected to them, that many of these things are unnatural, and ought therefore not to be suffered, they answer, that most improvements are unnatural; yet they are allowed to be improvements, and not only tolerated, but admired. Our vestments, say they, are neither of leather, nor like our skins, but formed of rich silks and embroidery; our houses and palaces bear no resemblance to caverns in the rocks, which are the only natural habitations; nor is our music either like thunder, or the whistling of the northern wind, the harmony of nature. Nature produces nothing either boiled, roasted or stewed; and yet we do not eat raw meat." (p. 20).



So much of Chambers's visual arguments. His associational arguments are equally strong, if perhaps not so new. For Pope had already emphasized the paramount importance of listening to the *genius loci*, and Shenstone had based his *Thoughts* on the theory that a garden ought to stimulate emotions. So if Chambers says such things as that gardening is of a greater "efficacy in moving the passions" (p. 13) than any other art, and that it possesses the power to excite not (like painting) one mood only but "a succession of strong and opposite sensations" (p. 132), he was not a discoverer. Yet the contrast and variety for which he pleaded were stronger than Shenstone or Pope (or anybody between Chambers's and our own day) would have dared to demand.

First of all he objects to the evenness of Brown's style, his "eternal, uniform, undulating lines" (p. 55), not only because of their dullness, but also because they can express only one set of sentiments. The gardens of Italy and France in the sixteenth and seventeenth centuries with their formal parterres, stone terraces, statuary and straight avenues expressed moods different from any that natural gardening can express, and Chambers can claim the credit of having been the very first (long before Payne Knight and Uvedale Price) to see their visual as well as emotional merits.

"The gardens of France . . . are all affectation; yet it is an affectation often delightful, and an absurdity generally overflowing with taste and fancy. . . . I may say the same with regard to the Italian Gardens, of which the style is less affected, less extravagant than in those of France. . . . There is a grandeur of manner in all their works, seldom to be met with elsewhere." (pp. 151, 152).

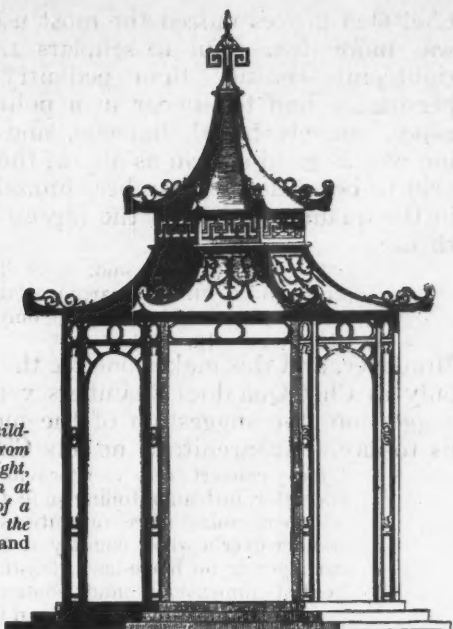
"The Chinese are . . . not enemies to strait lines; because they are, generally speaking, productive of grandeur, which often cannot be attained without them: nor have they any aversion to regular geometrical figures, which they say are beautiful in themselves, and well suited to small compositions, where the luxuriant irregularities of nature would fill up and embarrass the parts they should adorn. They likewise think them properest for flower-gardens, and all other compositions, where much art is apparent in the culture; and where it should therefore not be omitted in the forms. . . . Their regular buildings they generally surround with artificial terraces, slopes, and many flights of steps; the angles of which are adorned with groups of sculpture and vases, intermixed with all sorts of artificial waterworks, which, connecting with the architecture, spread the composition, serve to give it consequence, and add to the gaiety, splendor, and bustle of the scenery. . . . Round the main habitation, and near all their decorated structures, the grounds are laid out with great regularity, and kept with great care." (pp. 17, 18).

But Chambers was far more daring than this. The range of emotions which he wants one's improved grounds to rouse was far wider than the garden art of any European country had ever attempted. In his suggestions—or rather his report on Chinese gardens—we are far from the pleasing melancholy, the sweetly heroic calmness and even the *terribilità* of grotto and cascade that Britain, Italy or France could provide. If Chambers says that garden scenes should partake of "the pleasing, the terrible, and the surprising" (p. 39), he means it.

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Left, Chambers the academician. A building for the Earl of Cassels at Cullean, from the Treatise on Civil Architecture. Right, Chambers the Orientalist. A pavilion at Kew, "designed by me in imitation of a Chinese open TING, and executed in the year 1760," from The Buildings and Gardens at Kew.

Some longer passages are needed to show this.

Chinese gardens, he makes us believe, have different parts and different scenery for the different seasons.

"Their scenes of spring abound with evergreens, intermixed with lilacs, of all sorts, laburnums, limes, larixes, double blossomed thorn, almond and peach-trees; with sweet-bryar, early roses, and honey-suckles." (p. 26).

"Their summer scenes compose the richest and most studied parts of their Gardens. . . . The whole is a wilderness of sweets, adorned with all sorts of fragrant and gaudy productions. Gold and silver pheasants, pea-fowls, partridges, bantam and golden hens, quails, and game of every kind, swarm in the woods; doves, nightingales and a thousand melodious birds, perch upon the branches; deer, antelopes, musk goats,* spotted buffaloes, shen-si sheep,† and Tartarean horses, frisk upon the plains.

"Amongst the thickets which divide the walks are many secret recesses; in each of which there is an elegant pavilion, consisting of one state department, with outhouses, and proper conveniences for eunuchs and women-servants. These are inhabited, during the summer, by their fairest and most accomplished concubines; each of them, with her attendants, occupying a separate pavilion." (pp. 27-30).

"The plantations of their autumnal scenes consist of many sorts of oak, beech, and other deciduous trees that are retentive of the leaf, and afford in their decline a rich variegated colouring; with which they blend some evergreen. . . . The buildings with which these scenes are decorated, are generally such as indicate decay, being intended as mementos to the passenger. Some are hermitages and alms-houses, where the faithful old servants of the family spend the remains of life in peace, amidst the tombs of their predecessors, who lie buried around them: others are ruins of castles, palaces, temples and deserted religious houses; or half buried triumphal arches and mausoleums, with mutilated inscriptions, that once commemorated the heroes of ancient times." (pp. 37, 38).

When it comes to wintry moods, Chambers conjures up terrors not hitherto considered as part of the pleasures of garden scenery.

"Their scenes of terror are composed of gloomy woods, deep vallies inaccessible to the sun, impending barren rocks, dark caverns, and impetuous cataracts rushing down the mountains from all parts. The trees are ill formed, forced out of their natural directions, and seemingly torn to pieces by the violence of tempests: some are thrown down, and intercept the course of the torrents; others look as if blasted and shattered by the power of lightning: the buildings are in ruins; or half consumed by fire, or swept away by the fury of the waters; nothing remaining entire but a few miserable huts dispersed in the mountains; which serve at once to indicate the existence and wretchedness of the inhabitants. Bats, owls, vultures, and every bird of prey flutter in the groves; wolves, tigers and jackalls howl in the forests; half-famished animals wander upon the plains; gibbets, crosses, wheels, and the whole apparatus of torture, are seen from the roads; and in the most dismal recesses of the woods, where the ways are rugged and overgrown with poisonous weeds, and where every object bears the marks of depopulation, are temples dedicated to the king of vengeance, deep caverns in the rocks, and descents to gloomy subterraneous habitations, over-

* A sort of roe-bucks, called by the Chinese hyang-chang-tse, found in the mountains, west of Peking, where they feed on the flesh of serpents, who, stupefied by the scent of the musk, are easily killed by the animals; though some of them are of an enormous size, very strong, and naturally very fierce.

† A sort of sheep with very large tails, which trail upon the ground.

grown with brushwood and brambles near which are inscribed, on pillars of stone, pathetic descriptions of tragical events, and many horrid acts of cruelty, perpetrated there by outlaws and robbers of former times: and to add both to the horror and sublimity of these scenes, they sometimes conceal in cavities, on the summits of the highest mountains, founderies, lime-kilns, and glassworks; which send forth large volumes of flame, and continued clouds of thick smoke, that give to these mountains the appearance of volcanoes." (p. 40).

In these manifold garden scenes Chambers places buildings of equal variety: "subterraneous vaults, divided into stately apartments" (p. 42), or structures

"built in large trees, and disposed amongst the branches like nests of birds, being finished on the inside with many beautiful ornaments and pictures, composed of feathers." (p. 34).

or huts "built of roots and pollards, put together with great taste" (p. 34), or

"submerged habitations, consisting of many galleries, cabinets, and spacious halls, built entirely under water; their walls are decorated with beautiful shells, corals, and sea-plants of all sorts, formed into many singular shapes, and sunk into various irregular recesses; in which are placed, in due order, Fung-shang, God of the Winds; Bong-hoy, Monarch of the Sea; Shu-kong, King of the Waters; with all the inferior powers of the deep. The pavements are laid in compartments of jasper, agat, and madre-pores of Hay-nang, of many extraordinary kinds: the ceilings are entirely of glass, which admits the light through the medium of the water, that rises several feet above the summits of these structures; the glass is of various bright colours, very strong; and the different pieces, artfully joined, to resist the pressure of the fluid with which they are loaded." (p. 73).

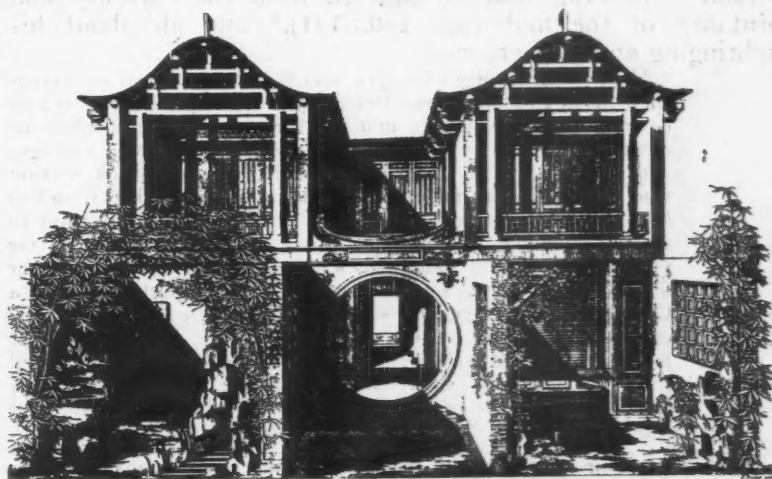
And as though it were not enough to provide such strong seasoning for the food of one's eyes, the other senses also are to be stimulated by the most violent means.

"From time to time he is surprized with repeated shocks of electrical impulse, with showers of artificial rain, or sudden violent gusts of wind, and instantaneous explosions of fire; the earth trembles under him, by the power of confined air; and his ears are successively struck with many different sounds, produced by the same means; some resembling the cries of men in torment; some the roaring of bulls, and howl of ferocious animals, with the yell of hounds, and the voices of hunters; others are like the mixed croaking of ravenous birds. . . . His road then lies through lofty woods, where serpents and lizards of many beautiful sorts crawl upon the ground, and where innumerable apes, cats and parrots, clamber upon the trees, to intimidate him as he passes. . . . Air is likewise employed with great success, on different occasions; not only for the purposes above-mentioned, but also to form artificial and complicated echoes: some repeating the motion of the feet." (pp. 43-45).

So much of what Chambers offers his readers as a description of Chinese gardens.

It has long been known that nothing like such gardens ever existed in China. What then made Chambers devise such an elaborate deception? For one thing is certain; it was not ignorance. He had read what was available of books on China, descriptions such as du Halde and quotes poetry and prose. He also asserts (*Designs of Chinese Buildings*) that during his stay he received lessons in gardening from Lepqua, "a celebrated painter." I have not been able to identify him.

So, once again, why these entirely fictitious descriptions? Was it no more than the Rococo's delight in the perverse?



Section of a house from the Chinese Buildings. "Every apartment has before it a court; at the farther end of which is generally a pond, or cistern of water, with an artificial rock placed therein on which grow some bamboo-trees, and shrubs of different sorts; the whole forming a little landscape pretty enough . . ."



Chambers's Designs of Chinese Buildings includes a number of engravings of costumes. This one is described as "Dress of the Chinese that live in boats on the water"; the tailpiece to the article is the summer dress of a merchant.

Or had he a more serious reason? It is impossible to decide it one way or the other. No doubt Chambers hoped to encourage more enterprising garden design in England. He would not otherwise emphasize so much that

"In China, . . . large Gardens are obtained at an almost incredible expense, and attended with many inconveniences; (in England) whose policy, whose manners are totally different . . . they might often be had at a moderate charge, and without much trouble; for formidable as they may at first appear, it is certain that most of their scenery is easily executed, when proper opportunities occur, which is frequently the case in Europe, particularly in England; where . . . illustrious families have large domains; where agriculture is neater and more various than in other countries; and where the face of nature is in general more luxuriant; as well as better contrasted." (p. 123).

On the other hand, if Chambers's aim had been purely practical, why his Chinese disguise? He obviously enjoyed nothing more in his book than this fancy dress. Listen to the title of the second part of the *Dissertation* which runs as follows:

An Explanatory Discourse,
By
Tan Chet-Qua
of
Quang-Chew-Fu, Gent., FRSS., MRAAP;
Also
MIAAF, TRA, CCHMW and ATTQ.
Wherein
The Principles laid down in the foregoing
dissertation, are illustrated and applied
to practice. (p. 111).

This pretence to Oriental authorship for the sake of a more entertaining satire on European conditions was, of course, nothing new. Montesquieu's *Lettres Persanes* had come out in 1721 and been translated by Lord Lyttelton, of Hagley, Shenstone's friend and neighbour, in 1735. Twenty-five years later Goldsmith's *Chinese Letters* had appeared in the *Public Ledger*. In 1762 they were brought out as a book called *The Citizen of the World*. Tan Chet-Qua's Discourse had as much appearance of reality as Lien Chi Altangi's letters, until in the edition of 1773 Chambers made the mistake of giving away his joke by the remark in the Preface that he had only put into the mouth of a Chinese "what he himself had wished to add of further information" to his book (p. 113). But in the Discourse which follows the Preface Chet-Qua is still a very real and lovable if somewhat bizarre character. We are told that he stayed in London "at Mr. Marr's in the Strand" (p. 115), that he suffered from the curiosity and brutality of the mob (pp. 140, 141),* and all about his upbringing and appearance.

"All the world knew Chet-qua, and how he was born at Quang-chew-fu, in the fourth moon of the year twenty-eight; also how he was bred a face-maker, and had three wives, two of whom he caressed very much; the third but seldom, for she was a virago, and had large feet. He dressed well, often in thick satin; wore nine whiskers and four long nails, with silk boots, callico breeches, and every other ornament that Mandarins are wont to wear; equalling therein the prime macarones, and scavoir vivres, not only of Quang-chew, but even of Kyang-ning, or Shun-tien-fu. Of his size, he was a well-spoken portly man, for a Chinese; a pretty general scholar; and, for a heathen, a very compleat gentleman. He composed a tieh-tse, or billet-doux, at pleasure; recited verses, either in Mantchou or Chinese, and sung love-songs in many languages. He likewise danced a fandango, after the newest taste of Macao played divinely upon the bag-pipe, and made excellent remarks." (p. 115).

* Here Chambers airs his anti-Whig views: "Liberty, which has so many advantages is . . . attended with some inconveniences of a very serious nature; amongst which the ferocity of its lowest votaries is none of the least formidable. . . . The rigours of an Emperor are less frightful to me, than the frolics of a savage mob, elevated to madness with songs of freedom, and tuns of strong beer: it is easier to please a man with one good head, than a monster with ten thousand, all bad ones" (pp. 140, 141).

Chet-Qua proves indeed the most useful of doubles. Nothing was more distasteful to scholars and diplomats of the mid-eighteenth century than pedantry. Erudition as well as persuasion had to appear in a polite form, aperçu, epigram, essay, conversational dialogue, and so on. A speech in an inn was as good a form as any of these. Besides, remarks too acid to be made by Chambers himself might sound acceptable in the quaint wording of the *ingenu* traveller. Here is one of them:

"Our Gardens, he said, were like Spartan broth, which was disgusting to all but Spartan palates; or like the partial niggardly treats of the fable, adapted only to organs of a peculiar construction." (p. 115).

Moreover, and this makes one see the chinoiserie in a new light, only as Chet-Qua does Chambers venture to make his boldest suggestion, the suggestion of the most immediate interest to us to-day. An architect, he lets Chet-Qua say,

"may convert a whole province into a Garden; where the spectator, instead of toiling on foot, as usual, to see a few nothings, and performing more revolutions than a horse in a mill, may wander over a whole country at his ease, in ships or in barges, in carriages or on horse-back, feasting the sight with scenes of the boldest dimensions, and contemplating the luxuriant varied productions of Nature, improved and nobly enriched by Art. . . . Fields covered with corn, turnips, beans, potatoes, hemp, or productions of a similar nature; meadows, pasture lands, hop grounds, orchards, and other parts of English culture; interwoven with common hedges, or blended with accidental plantations, require little, if any assistance from Art, to be more picturesque than lawns the most curiously dotted with clumps; and villages, country churches, farm-houses or cottages, when placed with judgment, and designed with taste, enrich and adorn a landscape as well as more expensive structures. . . . A few of these, a little planting, properly employed, and blended with rural buildings, bridges, ruins, monumental urns, and other trifling decorations, spread over the whole an appearance that equals, even surpasses the most elaborate cultivation." (pp. 127-129).

"England abounds with commons and wilds, dreary, barren, and serving only to give an uncultivated appearance to the country, particularly near the metropolis: to beautify these vast tracts of land, is next to an impossibility; but they may easily be framed into scenes of terror, converted into noble pictures of the sublimest cast, and by an artful contrast, serve to enforce the effect of gay and more luxuriant prospects. On some of them are seen gibbets, with wretches hanging in terrorem upon them; on others, forges, collieries, mines, coal tracts, brick or lime kilns, glass-works, and different objects of the horrid kind: what little vegetation they have, is dismal; the animals that feed upon it, are half-famished to the artist's hands; and the cottagers, with the huts in which they dwell, want no additional touches, to indicate their misery: a few uncouth straggling trees, some ruins, caverns, rocks, torrents, abandoned villages, in part consumed by fire, solitary hermitages, and other similar objects, artfully introduced and blended with gloomy plantations, would compleat the aspect of desolation, and serve to fill the mind, where there was no possibility of gratifying the senses." (pp. 130-131).

If we forget for a moment the provocative form chosen by Chambers, what is it in reality that he proposes? It is visual planning for large areas, planning of complex æsthetic effects on the base of existing elements, whether these be churches or gibbets.

Here is a new aspect of Chambers's character, and one perhaps not so surprising to one who appreciates the breadth and boldness of Somerset House, a building—taking it all in all—far from academic. However, even so the mandarin of the nine whiskers remains a most appealing addition to our conception of the author of the *Treatise on Civil Architecture*.

In the history of picturesque theory also the *Dissertation* deserves more notice than is usually taken of it. Payne Knight is commonly regarded as the re-discoverer of formal gardening. That honour must now be restored to Chambers. Similarly Uvedale Price has been considered the first with a taste for the incongruous, the rough and the improper. There again Chambers of the spotted buffaloes, the yelling hounds and smoking lime-kilns must take pride of place. That neither Price nor Knight acknowledge their debt to him can only be explained by the ridicule into which, chiefly owing to Horace Walpole's enmity, the *Dissertation* had fallen. It is pleasant to see in that controversy all the pedantry on the side of Walpole of Strawberry Hill and all the whimsicality on the side of Chambers of the Albany.



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THE NEW EMPIRICISM

Sweden's latest style

The mid-nineteenth century rationalism in architectural thought and teaching was a vanguard of theory rather than of practice. Even one of its greatest exponents, Viollet-le-Duc, was unable to realise the full visual implications of his teaching. It needed the creative extrovert—the full-time practising architect—to construct a building in its image. When he did, it was not only a building that he constructed, but also a full-dress æsthetic theory based on the new teaching and called functionalism. This offspring of revolutionary advances in building science married to the new science of sociology inevitably attracted a host of seekers after novelty as well as serious innovators, and it is perhaps true to say that more people in both groups misunderstood its principles than ever understood them. But sufficient time has now passed for the misconceptions to have separated themselves from the real thing and for functionalism to be seen as a distinct phase of the modern movement. In countries like Sweden which were able through the war to go on developing a modern architectural philosophy, new theories are beginning to take shape and new forms are giving them substance. So far no

strong reaction is evident against the principles upon which functionalism was founded. Indeed, these principles were never more relevant than now. The tendency is, rather, both to humanise the theory on its æsthetic side and to get back to the earlier rationalism on the technical side. The latter will not provide much opportunity for controversy, for as Viollet said, "Science suffers no eclipses," and the appeal to be more scientific suffers no real danger of repudiation to-day. However, the effort to humanise the æsthetic expression of functionalism is open to many interpretations. The Swedish one, which is illustrated here, may, on the basis of statements made by Swedish architects themselves, be called The New Empiricism. Briefly, they explain it as the attempt to be more objective than the functionalists, and to bring back another science, that of psychology, into the picture. The results have led many true-blue functionalists to wonder whether the principles of objectivity in contemporary architecture they fought so hard to establish are being quietly and skilfully jettisoned by their own team-mates. Sven Backström has replied for the latter in the following words.*

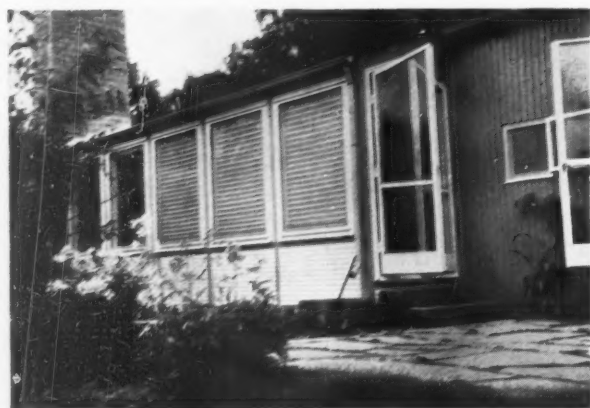
"The years passed, and one 'objective' house after the other stood ready for use. It was then that people gradually began to discover that the 'new objectivity' was not always so objective, and the houses did not always function so well as had been expected. They also felt the lack of many of the æsthetic values and the little contributions to cosiness that we human beings are so dependent upon, and that our

* THE ARCHITECTURAL REVIEW, September 1943.

architectural and domestic tradition had nevertheless developed. It was difficult to settle down in the new houses because the 'new' human beings were not so different from the older ones. . . . One result of this growing insight was a reaction against all the too-schematic architecture of the 1930's. To-day we have reached the point where all the elusive psychological factors have again begun to engage our attention. Man and his habits, reactions and needs are the focus of interest as never before. To interpret such a programme as a reaction and a return to something that is past and to pastiches is definitely to misunderstand the development of architecture in this country."

That this tendency is not purely a Swedish one is obvious from the concern being expressed in other countries, where other empiricists apparently fear that the enormous post-war opportunities of rebuilding may too easily result in the stereotyping of the functionalism of the thirties under the old argument of establishing it as the international vernacular. For instance, J. J. P. Oud, one of the great early functionalists (in a letter to *The Architectural Record*), answers criticism of his highly ornamented new Shell IBM office building in the Hague, by asking "and why should it be forbidden to give the functional act a spiritual form? Function alone as a first principle—my experience taught me this—results in æsthetical

arbitrariness. Don't forget this." Functionalism then, the only real æsthetic faith to which modern architects could lay claim in the inter-war years, is now, if not repudiated, certainly called in question; not by its opponents, but by those who were formerly among its most illustrious supporters. The houses illustrated here are thus particularly significant because they provide the first example published in this country of the new tendencies emerging in Sweden. The first two might appear at first sight to be in local builder's bungalow style; they are, however, the expression of the new outlook of the *avant-garde*. Built in traditional materials they show, on closer examination, a clear resolution of the planning requirements and, particularly in the case of the first, which was largely pre-fabricated, a very thorough attention to structure, equipment and details. The third house, which was built a year or so earlier than the others, is interesting because it shows the more easily recognised expression of the (to us) pre-war phase of functionalism applied to exactly the same kind of problem, and using traditional materials.



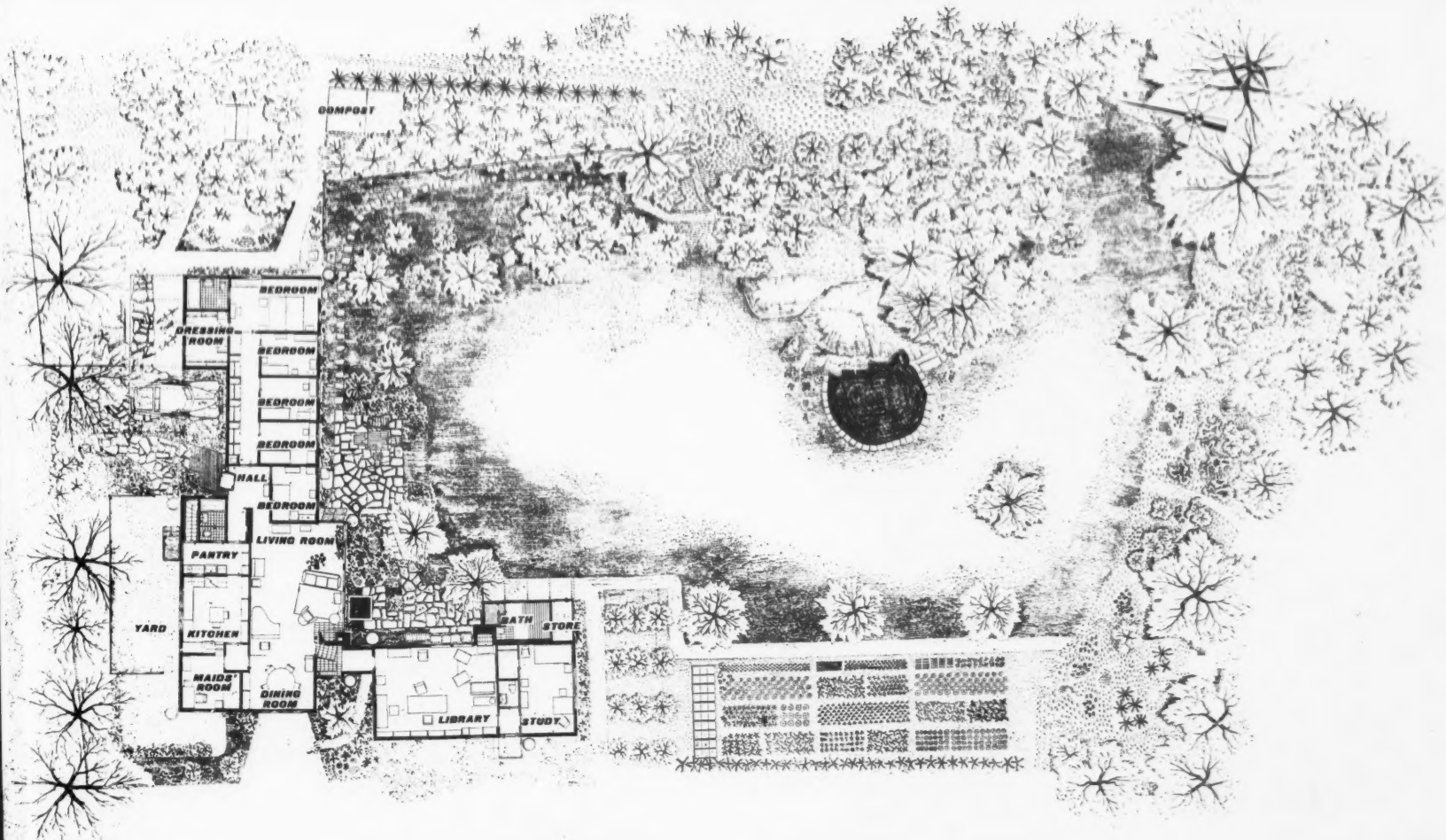
HOUSE AT KEVINGE SVEN MARKELIUS : ARCHITECT

Sven Markelius' own house in the outskirts of Stockholm is built on a site which on the south side slopes down to a lake. In order to keep the site as open as possible and at the same time to retain privacy the house is placed on the north boundary parallel to the road, and a projecting wing and high fence give extra protection. It is built of standard pre-fabricated units, designed by Markelius, which consist of a light frame with boarding on both sides filled with spindle shavings which are then vibrated to avoid sinking after erection. Roof trusses are carried on the external walls in order to give freedom to place partition walls where they are required. The wall units are not joined vertically but are anchored to a head and sill, the joints between the units being covered by either a cover fillet or a loose tongue. Lightweight fibre board is used as packing between the external blocks, the joint then being covered with a board of the same dimensions as the external boarding. The floor-surface units are of laminated construction, slitted and filled with plastic for hard wear. It is a flooring which looks very well, but in this case is splitting, presumably as a result of the variation of temperature in the hot air cavity of the floor. The foundation and cellar walls of the main building are of cement blocks. The roof is covered with asbestos cement tiles. Externally the building is oil painted in a dull yellow colour, and the joinery is white. The windows of the living room bay are side-hung, pivoting, of a patent design which is common in Sweden. A pleated parchment paper blind is mounted between the double glass of each window. There is a standard fan-driven air heater, the air being heated by hot water from a thermostatically controlled oil burning boiler. The hot air passes from this unit through a duct which runs down the centre of the house and then passes through the floor blocks and into the room through the skirting at the external walls. The air flow can be controlled by rotating a slotted wood rod which is built into the skirting. A damper in the air-heater controls the proportions of fresh air and return air used.

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1, on page 199, a view of the house at Kevinge from the south, looking over the bathing pool. 2, shows the north entrance front of the house, with the carport to the left of the front-door porch. 3, the living room bay from the inside at night, and 4, the bay from the outside, showing the side-hung, pivoting windows, with their pleated parchment paper blinds mounted between the double glass. 5, a view looking west, of the living room terrace, with the french windows of the library in the background.

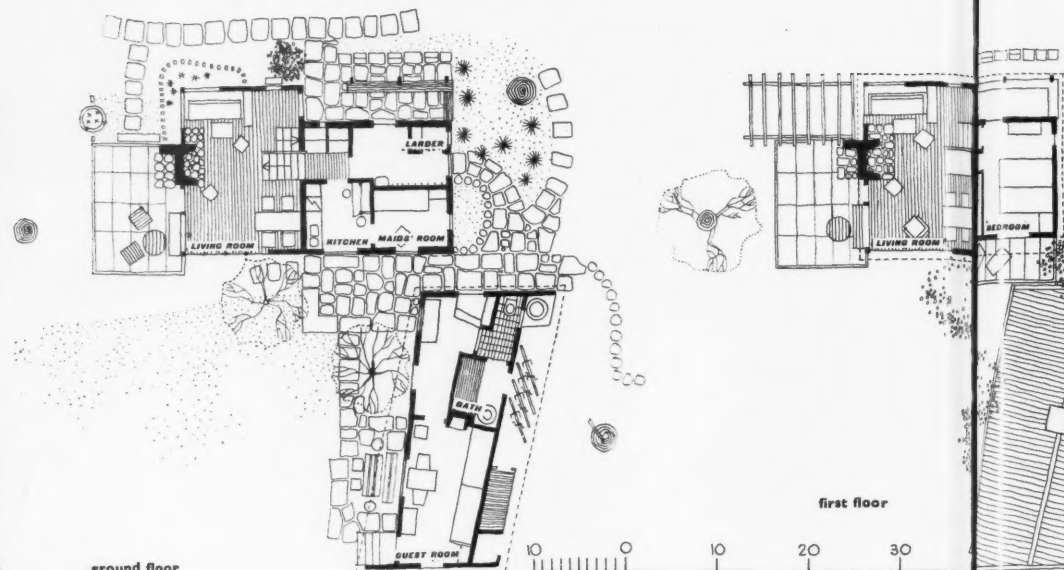
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HOUSE IN THE NASBY PALACE GARDENS STURE FROLEN: ARCHITECT

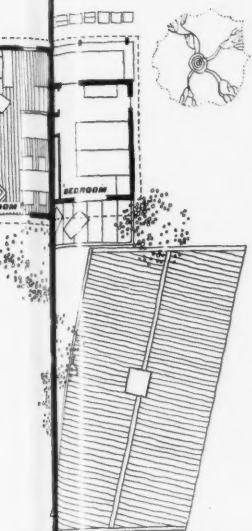


This house is situated at a distance of seven miles in a straight line from the centre of Stockholm, in a park which previously belonged to Näsby Palace. The site consists partly of two sand ridges, one of which forms a cape in the bay of Stora Värtan, and partly of one large and one small meadow. The sand ridges are covered with great fir trees, and the larger of the meadows is skirted with coniferous trees. The site has, so far as possible, been maintained in its original state without any



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1, a view of the house from the bay, showing the wall built to protect the garden from the Autumn storms. 2, a closer view of the house from the garden. 3, the kitchen yard looking towards the new wing, containing the guest room and Finnish bath. 4, the living room, looking out on to the terrace.



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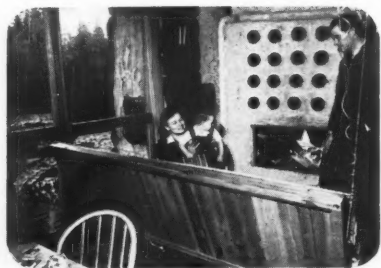
cultivated garden. A natural pond has been formed from an earlier excavation. Weeping willows and different wild plants grow round this pond. Everywhere on the ridges there are huge stone blocks which give the site its special character. A protecting brick wall has been built by the bay in order to prevent the water from completely spoiling the small meadow in front of the house when the autumn storms sweep the water over part of the land. There is a bathing pier and a boat pier. The main wing was constructed in 1939, and the guest house with the Finnish bath in 1945. In planning, advantage has been taken of the differences in level of the site. The house is built entirely of timber on a stone plinth. Walls are of vertical studs with a packing of wood shavings. The roof is covered with tiles. The outside of the house is painted with Falu red paint, mixed with some black. The woodwork in door and window frames is painted white. All interior walls are painted in yellow-white.



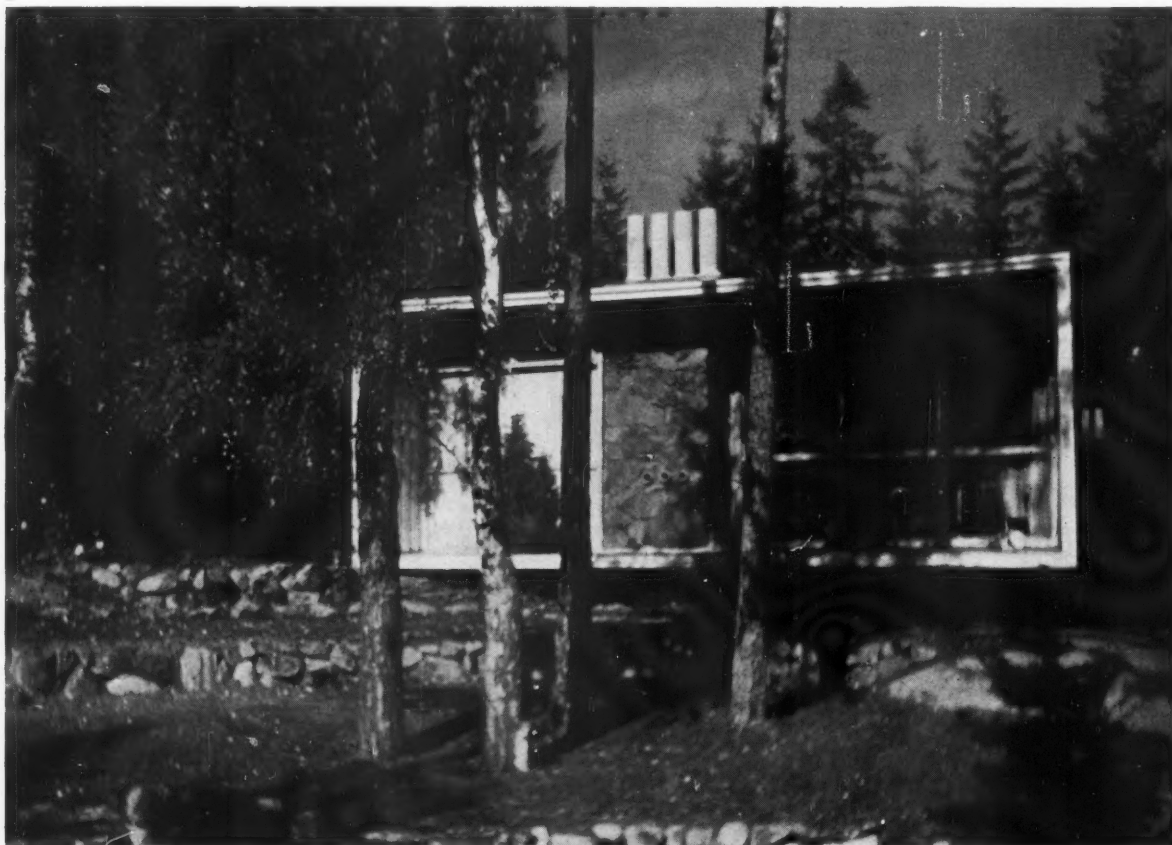
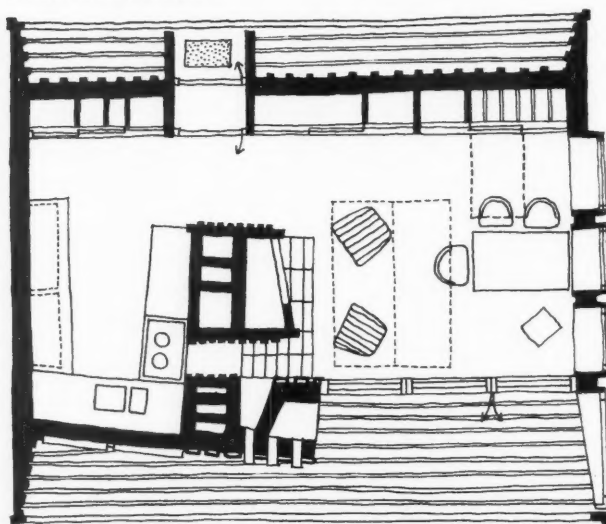
The houses illustrated on the previous pages are here reproduced for the interesting comparison they provide with the house at Lissma, on this page. The change of style discussed on pp. 199-200 is at once apparent.

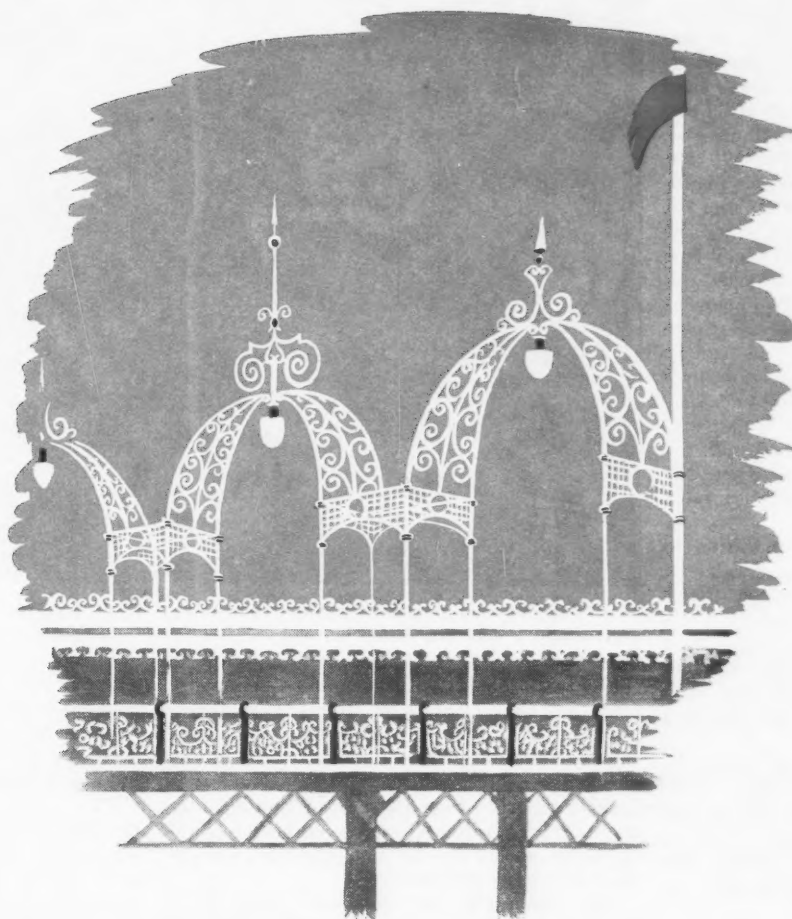
HOUSE AT LISSMA RALPH ERSKINE: ARCHITECT

This house was built entirely by the architect and his wife, and had to be designed to be economical with purchased materials, although stone could be obtained direct from the forest and bricks from a ruined kiln in the neighbourhood. The southern veranda is furnishable and equipped with fireplace; the northern, which is narrower and intended for firewood, forms a decorative wall through which the house is entered. Internally the house consists of a room 21 ft. by 12 ft. by 6 ft. 6 in. high, divided into kitchen and living space by the fireplace, the north wall being lined with cupboards and a collapsible drawing office. To save space the bed hoists flat against the ceiling on six wires operated by a winch in a cupboard. Depth of foundations is 4 ft.; floors have 2 in. by 9 in. joists with under and over boarding and filling of packed shavings; walls are of double studding giving 8 in. insulation without through members; roof is of the same construction as the walls, ventilated over insulation and felted. Windows have double and treble glass. The fireplace, of brick on edge reinforced with wire, is designed with a view to heat economy. The smoke rises past clay drain-pipes which give out warm air, sinks to the floor and divides, passing *under* the fireplace, and then goes up the chimney, warming the brickwork *en route*. Cold air enters the grate direct from outside.



1, the multi-purpose living room showing the top-hung settee-bed, with the fireplace in the background.
2, the house from the south.





Beside the Sea

POPULAR ART AT THE SEASIDE DESCRIBED AND ILLUSTRATED BY BARBARA JONES

WE have not in Britain that regular strength of sun under which plain white walls give dazzling, holiday gaiety, but the iron lace and crochet of a really good pier are uplifting to the spirit in almost any weather, and our coast-line is ringed about with the most admirable cast-iron ones.

If the seaside is to be considered as a source of fine architecture, we must sadly admit everything to be an anti-climax after that incredibly successful and exquisite fantasy, Brighton Pavilion. (I was once fortunate enough to visit it when several of the rooms were being used to display a collection of fretwork by Richard Old, who carried that curious minor art to soaring Gothic pinnacles of achievement that could be nowhere better housed than in what is surely Europe's most magic building.) But the Pavilion reached heights which coast architecture never touched again; the Regency stucco terraces with their bow-windows are certainly charming, and this century may have its own Pavilion at Bexhill, but there is no other work of genius. The splendour of the mile-long piers and the blowsy beauty of the bandstands is in a different class, and we have

yet to see what arts and architecture will emerge from the Butlin camps.

Nevertheless, the Pavilion gave to the whole seaside a feeling which has persisted till to-day, a taste for the Oriental, a feeling that thus and thus only could maritime enjoyment be perfect. It produced a feeling of exoticism, a breath of foreign travel, very simply and cheaply, in an age always ready to admire imports as such (and to stuff anything that seemed suitable for display in the drawing-room).

Even London had all this brought to her doorstep, for a trip in the Golden Eagle from Tower Bridge took you (and still can; a good day, this) to Southend, where the familiar Thames becomes the always amazing sea, and the paddle steamer ties up at the head of the longest pier in England. On a hot, crowded Bank Holiday, the walk must be far too long, but on an ordinary day it gives one a feeling of pleased surprise that so complicated a machinery should have been created for one's enjoyment—the steamer trip with the river banks to look at, the long walk over the bleached boards of the pier, and, at the end, the rich lay-out of promenades and pleasure-domes.

Immense intricacy would appear to be a very important part of seaside planning; clearly it is most fascinating to the inland city dweller, accustomed to streets going more quietly to and fro, to find them here going not only beside the sea but constantly up and down and through groves of palms as well. The Isle of Wight, the climax of the nineteenth century excursion, has a good example of this at Ventnor, and also has much romanticised scenery, especially a series of Chineses—there are some of these near Bournemouth too—which are really only natural ravines made by landslide or water and emerging on the sea. These have been most bewilderingly bedevilled, and scattered with Swiss Chalets, Honeymoon Cottages and Fisherman's Huts. A good Chinese is as hard to get out of as Hampton Court Maze.

So one might imagine the ideal situation of a resort to be on the mouth of a river with the land rising to high, dramatic cliffs within a mile of it on each side. But a long level coast does just as well (witness Blackpool), while sands are not essential (Brighton has pebbles, Weston-super-Mare quite a lot of mud). A southern aspect means nothing (Scarborough and Cromer

are bleakly exposed to the east). Cheerful natural surroundings carry no weight (look at the Romney Marsh resorts), dangerous cliffs are no barrier. A seaside town can grow up in any place where there is access to the shore and even this can be artificially created.

As the object of all such towns is to get the inlandman into close contact with the fascinating sea, let us start our consideration of sea-side structures with the pier. This started its career as a useful stone extension of the land that could be used by boats when the tide was out, and then as engineering skill increased, became iron, and grew longer and longer. The best of them are very thin and tenuous planks walking on skeleton iron legs out to sea. A railing runs for safety along each side and usually against this are curved and fancy iron seats. At the far end, the pier will swell out laterally, and the plank walk will enclose a pavilion for pierrots. At the end of an exceptionally long pier this pavilion may instead be a whole railway station, a steamer stop, or a fishing house. In this case there will be a supplementary swelling (or perhaps two) half-way down the pier to take the concert hall. A railway station can only be justified where the tide goes out a very long way and there have to be trains to meet boats.

Some piers have at the end, in addition to the thin iron legs, elaborate outworks of massive seaweedy timbers, again on many levels, which can be fished from, used for boats or just to sit on. Floral cast-iron gantries near water-level lead in the darkness under the pier from one wooden platform to another; it is always cold, and seems remote from the hot sands.

For reasons doubtless connected with the effect of sea air on paint, the prevailing colour of the pavilion roofs is brown or green, and white. The brown fades pleasingly to plum, and the green, of course, to that lovely blue which may be obtained only by weathering green.

The pavilion interiors, decorated in any style from Moorish to Modern, house concert parties, strange little shows which are still sometimes to be found in period costume, with a gay pierrot, and a comic one, and a columbine or two and even one sad pierrot retaining a last, fading glow of moonlit sorrow—mime dying out in England at the end of the pier. At the beginning of the show, a pianist-pierrot plays a tune which the troupe uses as its theme-song, while the other members of the company lean alluringly over the footlights, each with one hand on his knees and head to one side, and

At the top of the page, the front at Brighton, where changes of level provide opportunities for complicated municipal parterres, underground fun-fairs and aquaria, and a constantly changing view of the sea and the sand. Below, the decorative pleasure steamer which plies between pier and pier.



with wagging forefingers introduce themselves and conjure the audience to rejoice. Then follow solos and sketches, contemporary in content, perhaps, but so mannered in presentation that even jokes about atom-bombs have quite a Co-Optimist flavour; at the end, the opening number is repeated with altered words and even madder abandon. The largest holiday resorts bring down from London huge shows with household-name comedians, but these are rarely in the Pier Pavilion because there is not enough room.

The derivation of "pavilion" from Latin through French, and the altogether different origin of "kiosk" from the Turkish, might lead a visitor to expect that the two would be utterly different. But no; here the kiosk is merely a smaller pavilion, equally Oriental but with fewer Kremlin-domes. In it are sold cigarettes, newspapers, comics, and sweets in all normal varieties, as well as special souvenirs, rock and postcards which are only to be found in a narrow belt about half a mile deep all round the coast. The souvenirs are varied; Goss china, with the city arms in colour on one side, is still popular, though the great days are over—days when every town in England had its Goss, and one could find many a room with a proud collection of one or two hundred specimens, bearing witness as much to the travels of the family as to its artistic taste.

A souvenir to eat instead of to put on the mantelpiece is rock, which used always to be red-tape pink outside, very gay. The stick is wrapped in transparent paper and a photograph of the pier is tucked inside. On the white end, the name of the resort appears in crimson. When you bite a bit off, the word remains, though the lettering is elongated and distorted by the bite. It used, I say, to be always pink and likewise always peppermint, but during the nineteen twenties and thirties a softer age approved the introduction of pineapple flavouring and an orange coat.

Another particularly marine sweetmeat is called "Pebbles from Plymouth" (or wherever), and is a softish paste formed into stone-shapes and coloured in pink and grey streaks. Big scallop shells are filled with them and tied with ribbons. Mint humbugs grow to enormous size by the sea, even to such dimensions that

they may cost sixpence each, though they are beautifully striped and very large indeed for twopence.

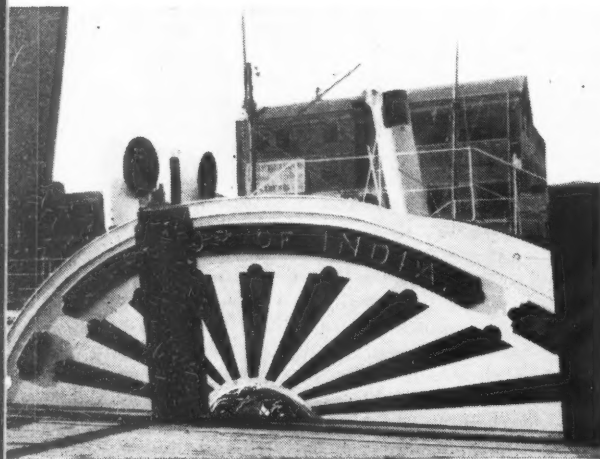
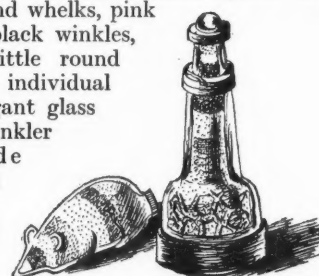
There are dolls for sale on the pier, too, Kewpie or cuddly or fashionable. There may be a shooting gallery, or skittles, with more dolls for prizes. And there are paper sailor hats with current cracks printed in front.

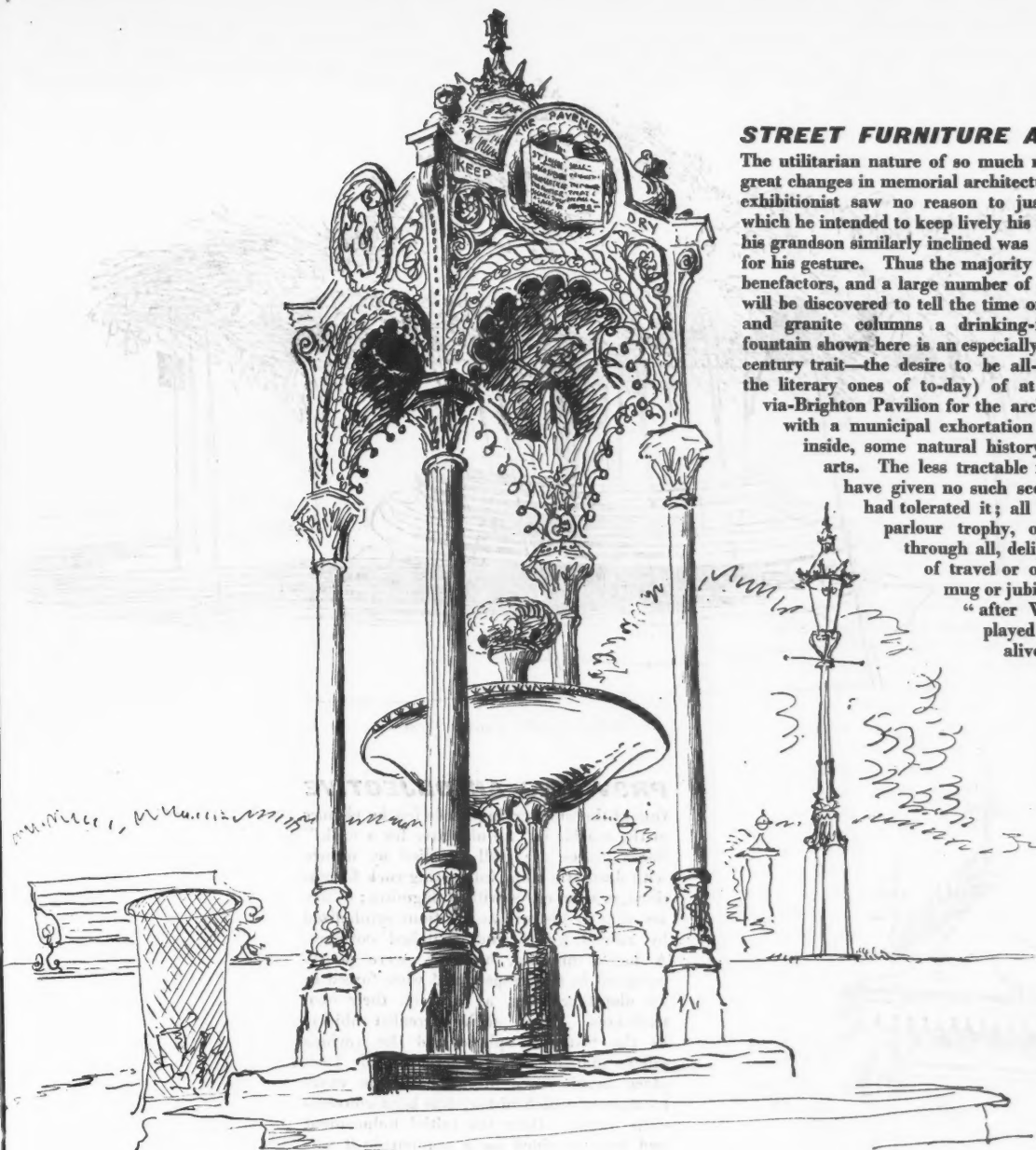
The most charming display of sea-food, though, is off the pier and along the promenade where the whelk-stalls stand. Many of them have sheets of artificial grass instead of tablecloths, and there on the brilliant green are mussels, eels and whelks, pink shrimps and black winkles,

arranged on little round white plates in individual helpings. Elegant glass flasks with sprinkler tops provide vinegar, and there are salt-cellars and pepper-pots at regular intervals. No exclusive restaurant ever had its side-tables more alluringly garnished than a good whelk-stall. And it's all so easy to eat; the visitor, who really is not hungry at all, has only to pay a copper or two, pick up his saucer, shake on a dash of this or that, and eat it all effortlessly up with a little flat wooden spoon.

Back on the pier are the slot-machines, to provide a cold breath of horror to the sunny afternoon. This horror does not lie in the unpleasantness of the subject, though these indeed are either physically grim, as executions, or spiritually grim, as peep-shows. Rather the horror lies in the dusty, weather-beaten sorrow of the little machines themselves. Most of them are cast-iron, glass-fronted boxes standing at eye level on a single iron leg. This framework, in any case thickly ornamented with baroque mouldings, is painted emerald-green or scarlet, picked out with gold lines. The paint is kept very fresh and bright, but inside the sealed glass case the insidious creeping fingers of the dust and the salt air have stained the satin clothes of the automatic fortune-teller and soiled the white surplice of the priest at the hanging.

[continued on page 211]

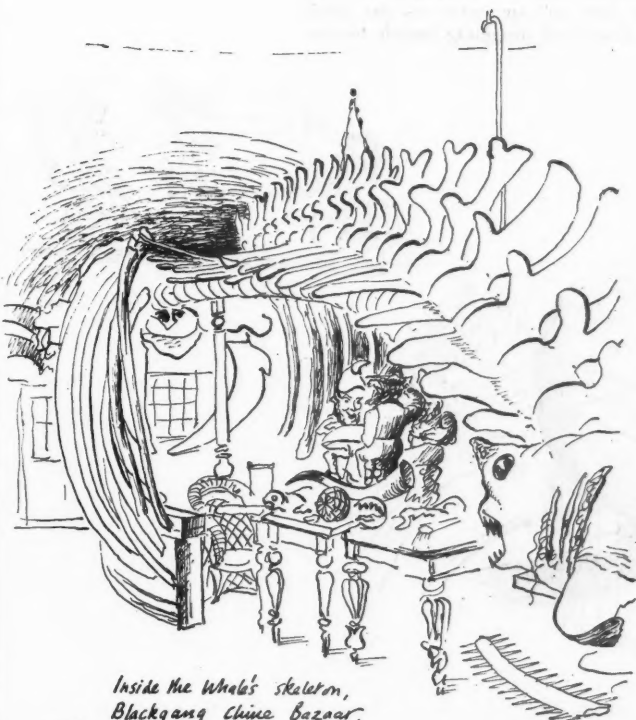
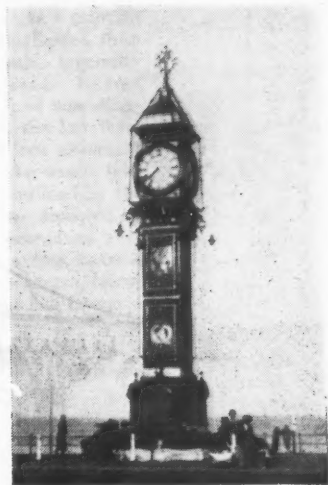




Drinking-fountain, Colver Green The gift of a yachting-gentleman

STREET FURNITURE AND PARLOUR TROPHY

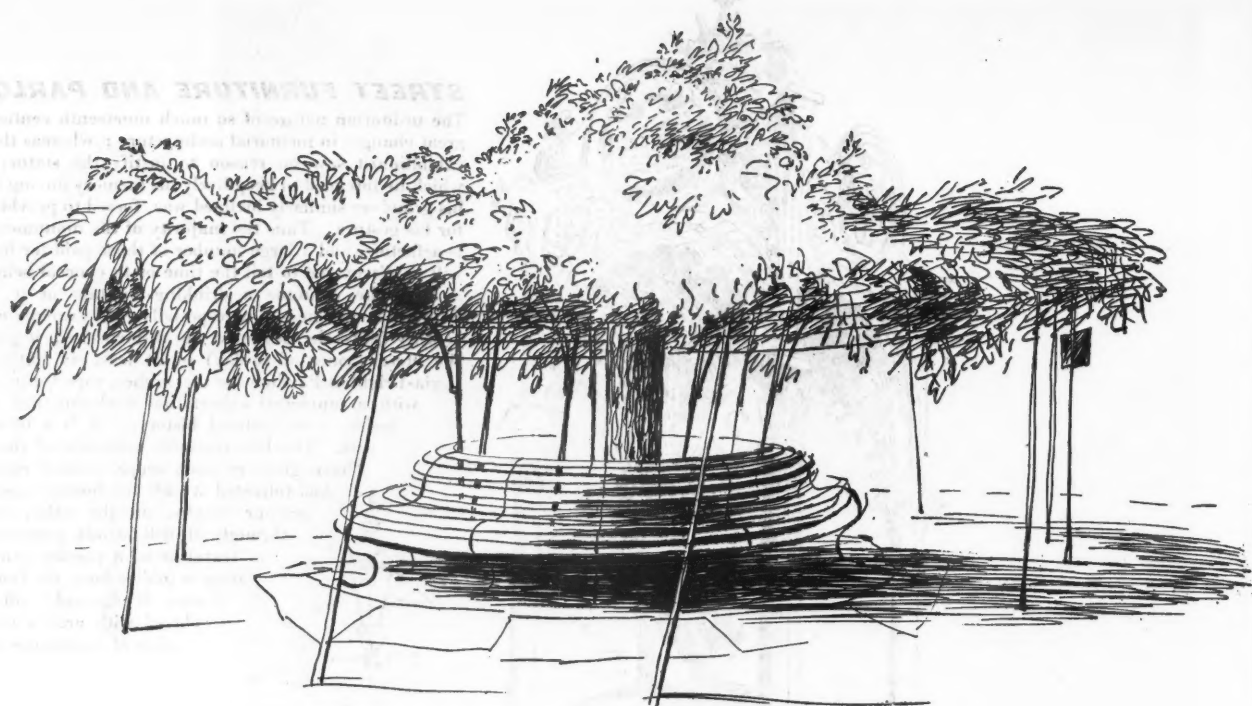
The utilitarian nature of so much nineteenth century thinking wrought great changes in memorial architecture; whereas the eighteenth century exhibitionist saw no reason to justify the statue, trophy, or column which he intended to keep lively his memory among his fellow townsmen, his grandson similarly inclined was forced to provide a utilitarian reason for his gesture. Thus the majority of the monuments erected by private benefactors, and a large number of those paid for by public subscription, will be discovered to tell the time or to conceal behind cast-iron cupolas and granite columns a drinking-fountain or a horse-trough. The fountain shown here is an especially good example of another nineteenth century trait—the desire to be all-inclusive; it presents a digest (like the literary ones of to-day) of at least six European styles, Oriental-via-Brighton Pavilion for the arches, rope for a nautical touch, a text with a municipal exhortation enclosing and annihilating it, and, inside, some natural history. It is a liberal education in the arts. The less tractable materials of the earlier epoch would have given no such scope, even if eighteenth century taste had tolerated it; all the honour goes to cast iron. The parlour trophy, on the other hand, has remained through all, delightfully purposeless—a mere symbol of travel or of a passing fancy. The coronation mug or jubilee bust, the Goss china or the teapot “after Wedgwood,” all may be found displayed with artless confusion in the most alive of museums—the seaside bazaar.



Inside the Whale's skeleton, Blackgang China Bazaar. Isle of Wight



Bazaar at Blackgang Chine.



Willow Seat, Cowes Green

PROVIDING AN OBJECTIVE

One of the most crying needs felt by visitors at the seaside is "an objective for a walk." Some places are well supplied by nature with dramatic cliffs, interesting rock formations, or even caves with stalagmites; others are rich in historic associations symbolized by ruined keeps and thatched cottages. A larger number, however, were poorly equipped in this respect and were forced to set about creating, as it were, their own traditions. Hence such surrealist objects as the Swanage sphere and the various pillars marking spots where possibly took place heroic encounters about the exact location of which history has been conveniently vague. Once the initial inducement had been provided for a promenade it was only a matter of time before the need for a whole paraphernalia of benches, shelters, and bath-chair parks was felt and satisfied. Everywhere these structures display a uniformity of style and a pleasing consistency in their decoration, which has now become as much a part of marine landscape on certain parts of our coasts as the wind-blown ilexes and straggling fuchsia hedges.



Daymark, Ventnor

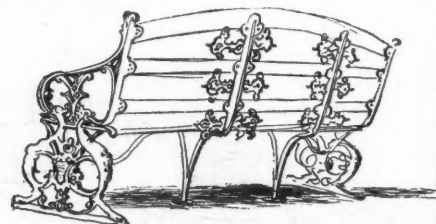


Esplanade Shelter, Shanklin



Swanage Spheres

Pillar on Durlston Rd

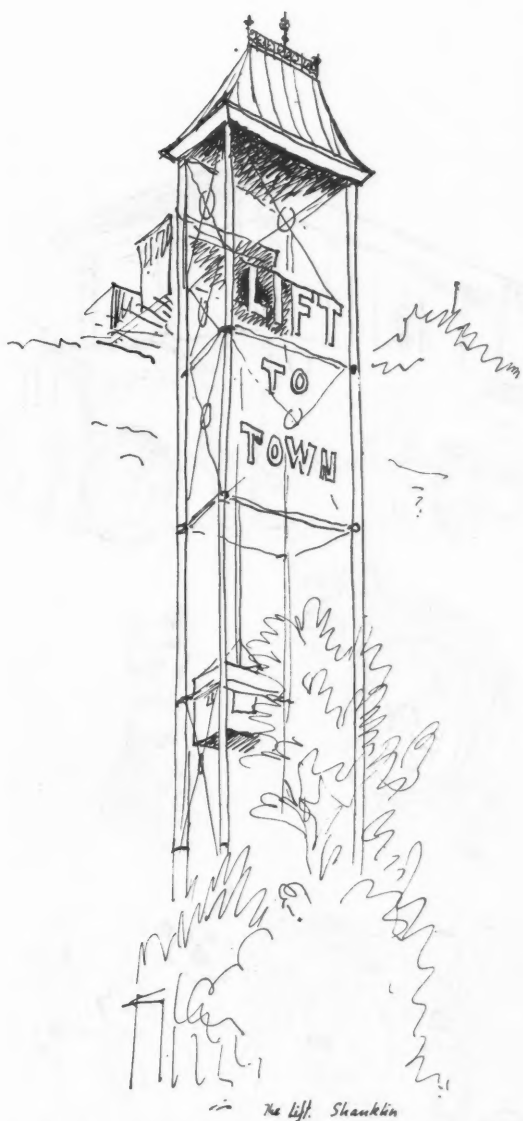


Iron Seat, Cowes Green



THE CONVALESCENT STYLE

Since children like to play with sand and the tide twice daily obliterates their works, and since those in charge of the children must necessarily stay also on the sands to watch, seaside architecture caters very little for its juvenile visitors. Instead, it has been devised for the employment of leisure and the cossetting of convalescents. It was universally acknowledged that the mere sight of the sea was almost in itself a source of sufficient pleasure and excitement for the reasonably constituted. Almost but not quite, and it was the brilliant idea of some anonymous genius that this pleasure might be increased and the faint sense of insufficiency wholly eliminated if it was accompanied by music. Once established, band concerts became so popular that regularity of performance was essential. Unfortunately the climate rendered this an almost impossible achievement if the musicians were left unprotected. As a solution to a problem that was more complicated than might be supposed, with considerable ingenuity of design, the bandstand was evolved. Its roof cunningly acts as both shelter and sounding-board, while, in the example on the left from St. Andrews, it also supports an iron ornament suggesting an oriental cupola. An exotic tour from the Bosphorus to Egypt is outlined by the obelisk behind. Their leisure thus occupied by walks and music, the visitors' infirmities were overcome in a variety of ways: winter gardens, glazed, palm embowered and over-heated, bringing an illusion of the Riviera to the less favoured coast of Sussex, lifts to whisk the no longer nimble up the face of the admired cliff, and a whole fleet of bath chairs and pony carriages for visiting the more far-flung sights.



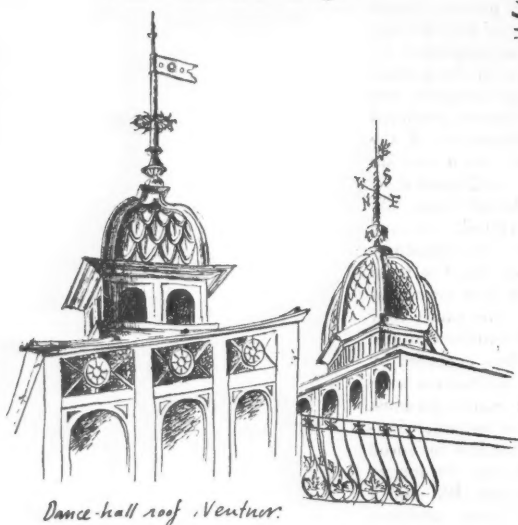
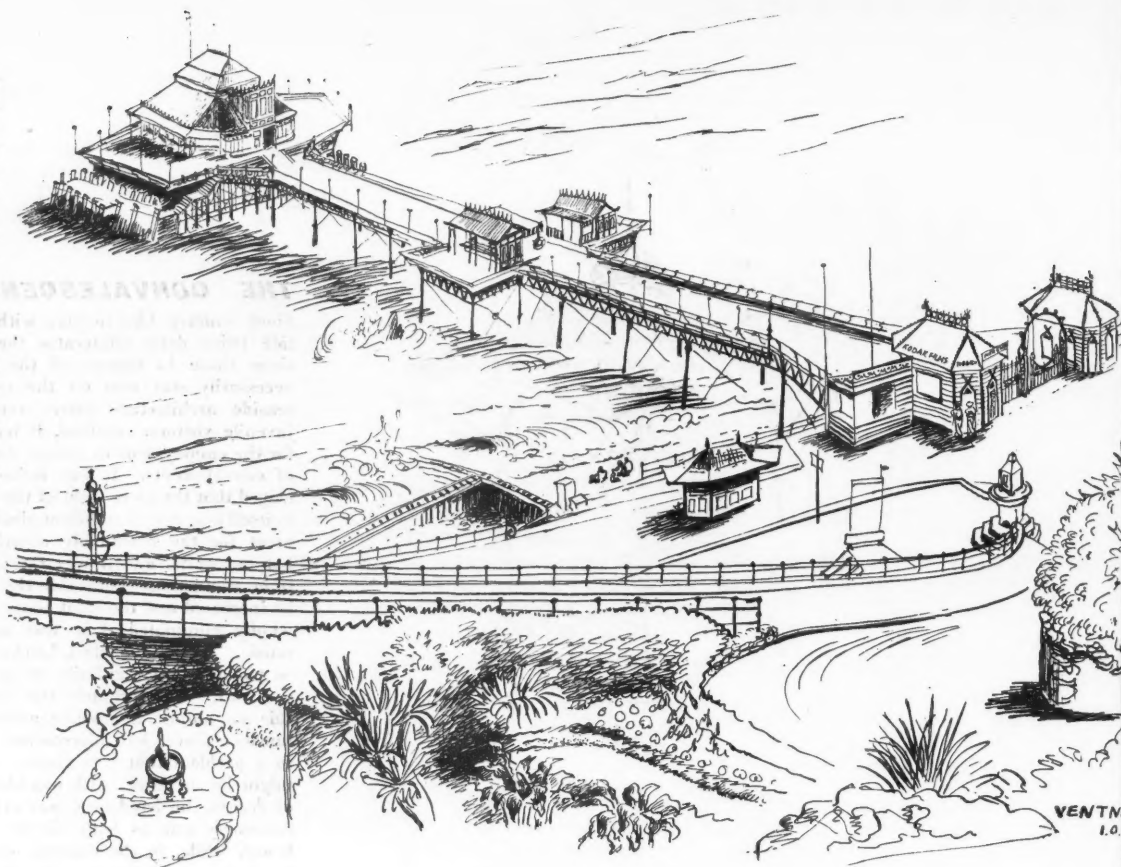
The Lift. Shanklin



Royal Spa Hotel: Shanklin

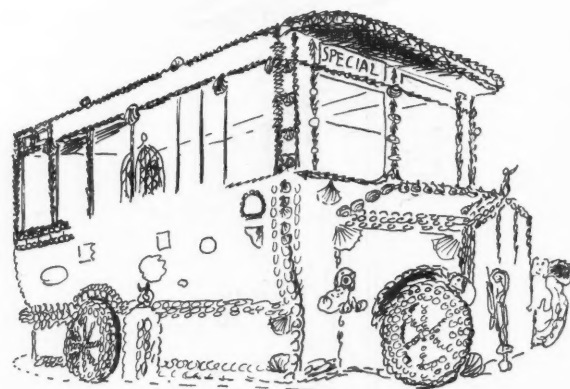
THE EVOLVING PIER

In the whole range of architecture no better example of a complete change of functional purpose is afforded by any structure than the seaside pier. Originally a prosaic jetty thrown out across the shallows to meet the incoming boats, by providing an additional objective for a walk its whole *raison d'être* was completely transformed. An admirable illustration of the way in which the transition took place is provided by that little landscape of Boudin showing the Empress Eugénie and her ladies taking their daily constitutional the length of the still austere utilitarian pier at Trouville. As soon as the morning promenade was well established the shelters and seats which had already spread the length of the front automatically advanced up the pier. Soon they were followed by a bandstand, which on arrival at the seaward end turned concert hall, and in their train soon came the slot machines, peep-shows, and photographers' booths of a scientific age.



THE PURPOSELESSNESS OF POPULAR ART

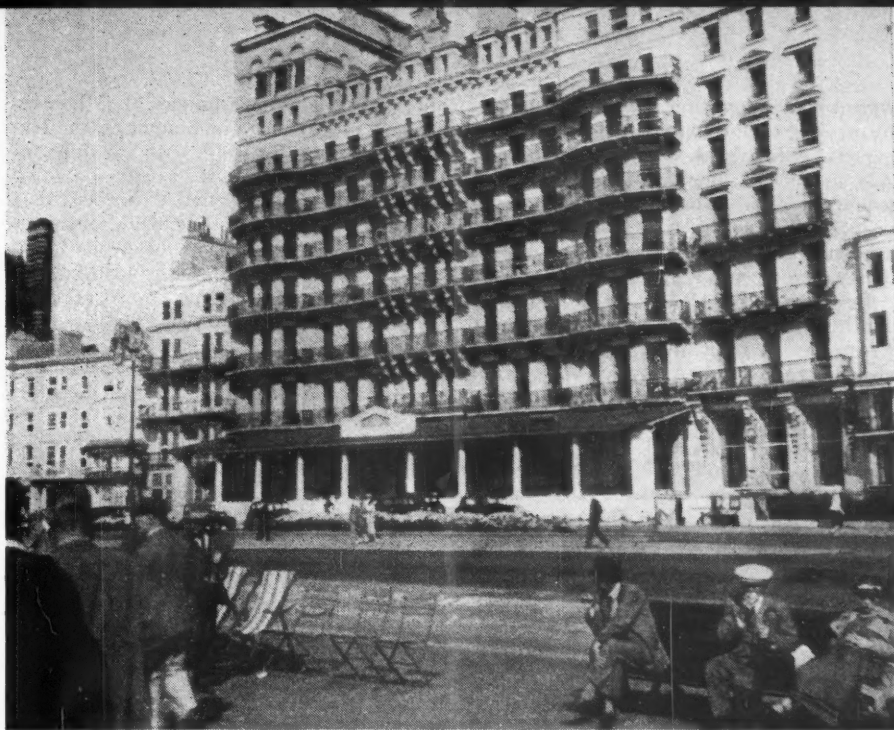
Unaccompanied by any decorative sense the acquisitive instinct leads naturally to the philatelist's album or Black Gang Chine Bazaar. Fortunately, perhaps, it is seldom found unalloyed. In most cases the desire to acquire an immense number of objects of a particular kind—shells, match-boxes or china dogs—is sooner or later followed by an urge to arrange them. At this point Art enters in and as a result one finds tucked away among the stucco villas extraordinary fantasies created by the necessity of disposing and displaying some record-breaking collection of individually valueless objects. The prime favourite at the seaside is, not unnaturally, shells; beautiful in themselves and easily to be obtained in unlimited quantities their employment as a decorative medium was to be expected and had indeed been foreshadowed by the rocaille grottoes of the eighteenth century. But the nineteenth century seaside development of the art was characterized by a far greater *naïveté* and considerably more haziness of purpose, so that such things as this motor-bus covered with cockles display, not shells in their natural environment artificially created, but shells used in the most senseless possible way, thus fulfilling one of the essential conditions of fantasy. The bullock's head is larger than life and reminds one forcibly of folk-lore monsters, and those horrid heads and masks preserved in many English churches for use on those pagan occasions which pass as Church Festivals; it was, however, constructed about twenty-five years ago from bricks, chicken-wire and cement.



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Above, the trade-mark of the passing epoch on the seaside promenade; chromium and plate glass for the twentieth century, terra-cotta and cast-iron for the Victorians, stucco and bow-windows for the Georgians.

The peep-shows promise all the naughtiness of a mythical Pæree for a halfpenny, and provide faded photographs much less exciting than the cover of a True-Life magazine. Other machines sell you something for a penny; a fortune or your weight on a card, a cigarette or two, matches, chocolate or caramels, a spray of perfume for your handkerchief or a paper strip of aspirin tablets. Some machines are pure spectacle, and present for your penny in the slot a house on fire, with mechanised iron firemen jerking up ladders. The grisliest of these is the aforementioned execution.

Amusement readers on the shore house the more recent automatics, horizontal glass-topped boxes on four wooden legs, where the penny releases a number of balls which can be projected by means of a spring through a series of illuminated hazards to score many thousands of points. For really high scores there may be prizes.

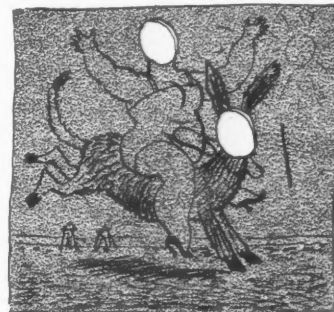
We have already seen along the promenade the wheel stalls and the amusement arcades. Before looking at any other minor adornments, let us consider the general arrangement of the sea front. As we walk off the pier through the turnstiles set under a delicate arch of cast-iron tracery the promenade runs to right and left; the form of it varies with the beach and the tides; on the tamer parts of the coast the concrete is almost at sea level, or there may be a stretch of lawn, then there will be a roadway and beyond the further footpath are the hotels and boarding-houses facing the sea. If the winter sea rises wildly, then the promenade will be built up high above the beach and a railing will provide security, and flights of steps give access to the beach. If there are suitable sands, these high promenades make a grandstand towards which the sand-sculptor displays his art, Britannia or a lion in high-relief, a Victory from whichever is the Last War at the time, or portraits of statesmen or ships; although the colour is so severely limited and the scale so extended, the subjects chosen have often a noticeable similarity to those of the pavement artists. A big subject may take hours to finish, may be twenty or thirty feet long, but the tide will take it away next time it rises, and all is to do again. The height of the promenade governs a great deal of the entertainment given on the sands, so that a lower one, while making big sculptures less profitable, is good for the Punch and Judy show; there are some beautifully elaborate and squeaky versions of this sadistic play regularly given at many seaside towns.

If the natural structure of the land has given the district cliffs, wonderful mazes of stone steps and rustic stairs zig-zag up and down them. Then the town and the beach will be quite separate, joined by the endless stairs and by at least one richly ornamented lift or even a funicular railway. These changes of level of course provide opportunities for complicated gardens, winter gardens and wildernesses, in at least one of which will be a bandstand with its attentive circles of green folding chairs. Here at eleven and three o'clock the band will provide martial or sentimental music with an occasional concession to those who like something Good. But the bandmaster's regular selection is a wise one; he chooses tunes most perfect for their setting under the sun beside the sea, and leaves serious music for the pier pavilion's Sunday concerts and for wet afternoons in the winter garden.



As compensation for the loss of cliffs, the resorts on the flatter coasts have more scope for municipal flower-beds, in tight patterns with dracena-trees and agaves at the corners. A popular colour scheme is red, white and blue, as geranium and lobelia flower together; the white is not so easy and sometimes lags behind.

Between the gardens and the sea is a road usually closed to through-traffic, but allowing standing-room for bath-chairs, goat-carts, and donkeys for the children to ride on. If the sands are firm and the breakwaters do not run out too far, the donkeys leave the promenade and stand waiting on the sand by a breakwater, which has become by long custom so much the



Photographer's background.

property of their owner that he may have almost made them a second stable there, and will in any case have a scroll-painted name-board, nose-bags and spare saddles.

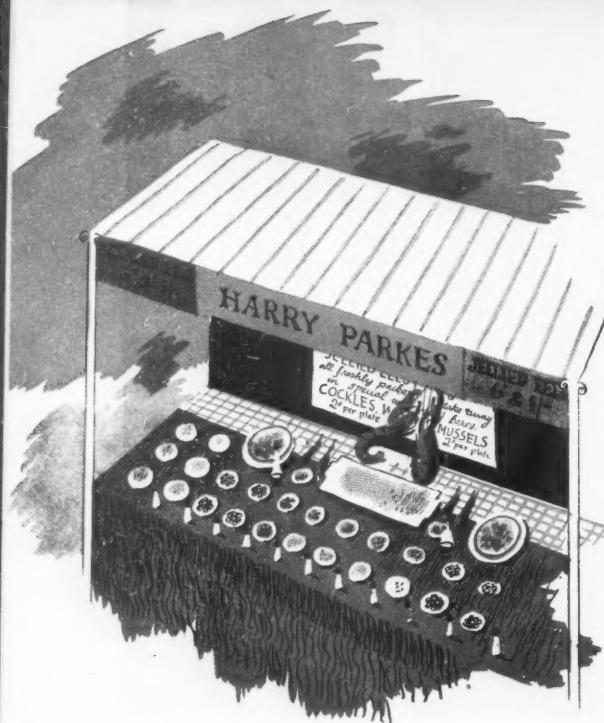
Another sensation of the Turf can be enjoyed at the Jockey Scales, whose huge brass frame is a lovely ornament on the sands. Here you can be professionally weighed for twopence.

On flat stretches of sand or pebble near the pier stand the photographers, with joke backgrounds. These are large boards, crudely painted with a fat woman, or a man falling off a donkey. In place of the painted head is a hole through which the living head of the client is protruded. The finished photograph is mounted on an embossed card, sometimes with such a legend as "Falling on my feet at Brighton," or "Here's one of the girls at Blackpool." Other photographers take pot-shots of passing visitors with little cameras on tripods and press yellow papers into their hands; these tell them that the results (natural, unposed, care-free) can be collected in a few hours at a kiosk near-by.

The winkle barrows we have already seen,



Garden at No. 1, Myrtle Cottages, Cambridge Rd., East Cowes. 1914.



Whellie Stall, Brighton.

but there are many other ways of providing the visitor with tasty little snacks; ice-cream barrows flower at their handsomest by the sea, with home-made ices kept under brass lids with thick handles. Across the road, though, competition has set in, not only from the tricycle ice-vendors but from the Ice Cream Parlours which have filled up many of the spaces between the hotels. Here can also be bought sundaes, splits, sodas, waffles and shakes. And sometimes tea as well.

Very few of the things we have been looking at are made of cast-iron and yet it is visible everywhere, making, indeed, the skeleton framework of the whole pleasure shore. Neatly contemporary with the nineteenth century's invasion at strength of the coast-line of Britain, cast-iron was able to provide not only almost the entire new range of necessities, the piers, pavilions and bandstands for the sun, the shelters and winter gardens for the rain, but to provide them cheaply and most richly decorated. It makes the piers, lifts, pavilion, bandstand, kiosks and information bureaux, but above all it makes the endless railings, the lamps which rise regularly above them, the seats in their infinite variety of scrolls and grotesques, and the shelters and fountains which punctuate the promenade. The shelters are interesting; occasionally a large one is built out over the sands and totally enclosed (very sensibly) in glass, but the little cast-iron shelters which stand so prettily all along, and hold so few in such discomfort, can only provide real shelter for a quarter of their temporary inhabitants, since they contain four separate compartments, each open in front to north, south, east or west. But if you go to the sea for a week-end and it rains all the time, these shelters stand to show that sometimes the sun comes out.

Along the row of hotels on the front and sometimes even on rows and squares a little back from the sea, there may appear some beautiful verandahs of cast iron; these are at their best on the stuccoed bow-windowed houses which held the visitors until about the middle of the nineteenth century. But magnificent specimens occur on buildings of much later date. Many are glassed-in, as a concession to our climate, but in the vilest weather they still manage to convey a feeling of oriental

warmth, or suggestion that to-day is only cold by a very curious accident. Inside the more expensive hotels is another, though smaller, variant on the same theme; when the visitor leaves, the porter pastes upon his luggage, as propaganda, brilliantly coloured labels bearing a picture of the hotel standing in lush foliage under a tropic sun.

Behind the First Class, many-starred hotels and boarding-houses on the front, run streets of lesser ones ("one minute from sea"), and here also are rows of shops, which almost all show signs of the tourist trade; some have only such minor manifestations as the draper's display of bathing things, but others exist solely for the visitor and well repay study. Many things are for the children only, delightfully shaped wooden spades or shoddier metal ones, enamelled tin pails with transferred gilt decorations and little moulds like pastry-cutters for the embellishment of sand castles. And there are all the ordinary toys as well. Souvenirs abound here as on the pier, Goss china, cups and saucers with a view on one side and "A Present from Skegness" on the other and so on. A favourite seems to be a china shoe which the recipient will fill with earth and grow ferns in.

Other souvenirs are in a different taste; for example, a little cardboard box printed in gold with the numbers and dials of a wireless cabinet has inside two tiny china jerrys; "The Smallest Twin Receiving Set in the World." Best of all the licensed obscenities of the sea-side are the postcards, designed in a style to be seen hardly anywhere else, a complete new world peopled on a heroic scale by Mr. Donald McGill with enormously fat women who are subjected to the most appalling indignities, bald men escaping from the fat women to ogle disdainful bathing belles, young slickers who get ogled back, donkeys, tents which conceal nameless orgies, shiny faces, red noses and endless little black bottles of beer. The jokes are graded, so that almost everybody feels safe with some of them, while others could probably not be sold inland without trouble. There are some other postcards in great favour which have no jokes at all but which instead are three-dimensional; they are made double, with a flap that lifts, and out of the hollow inside of the card falls a zig-zag strip of views. A good one to be bought in most places shows a large crab with the flap made in the shape of his shell.

More views, photographed with unbelievable badness and flatness can be bought bound into books. They have a peculiar charm of their own, but it would be nice to be able to buy some really fine photographs taken with skill and love.

The specialities of certain parts of the coast give scope for special souvenirs, such as the

empty glass containers (lighthouses, bells or mice) which can be bought on the Isle of Wight for the visitor to fill with the different coloured sands from the striped cliffs.

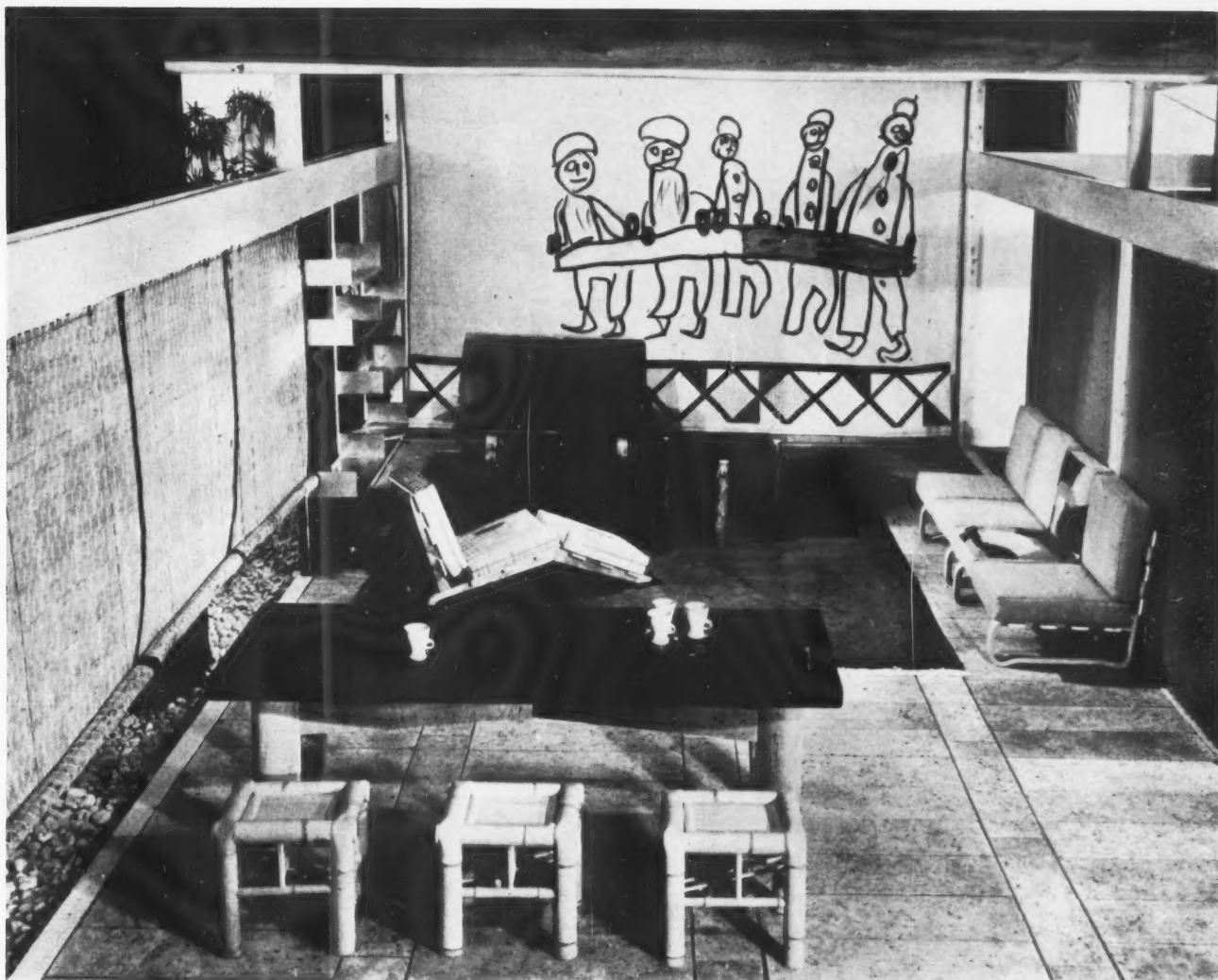
I have left shells to the last, as these, the most exquisite of the natural objects peculiar to the coast-line, have been used in the construction of the most beautiful and strange of the man-made objects—shell grottoes.

Our examples are as widely separated as the Isle of Wight and Scotland; it would be too much to say that every seaside town has its grotto, but there are a lot of them to be found, and part of their charm is their utter inconsequence, their unpredictability. You are walking along a dull street of boarding-houses, noticing that "Balmoral" has pebbles bordering the geraniums and that "Conway House" has cast-iron palms in the urns flanking the door, when suddenly one house breaks the spiritual uniformity of the slight variations with a burst of shells; they cover



all the ground-floor walls, encrusted thickly round door and windows, they replace flowers in the beds, and their chalky radiance shines over the garden walls. Broken pieces of china and mirror embellish the already complex texture of the surface, producing that effect of decoration overlaying decoration which is so characteristic of vernacular art. (Indeed, it might almost be stated as a rule that the less educated, or sophisticated, the artist is the more richly piled-up will be the decoration.) It is, of course, easy to give these grottoes an eighteenth century, aristocratic ancestry, but as most small children use every opportunity to create architecture from dust or sand and ornament it with such scraps and sticks as they can find, it would probably be more accurate to argue that this desire to build survives more strongly in some adults than in others and that the seashore offers the best free materials. Even within the limits of a fortnight's stay, the visitor will find an opportunity of kindly amusing a child, thereby gaining for himself a bucket and spade with which to make a sand castle.

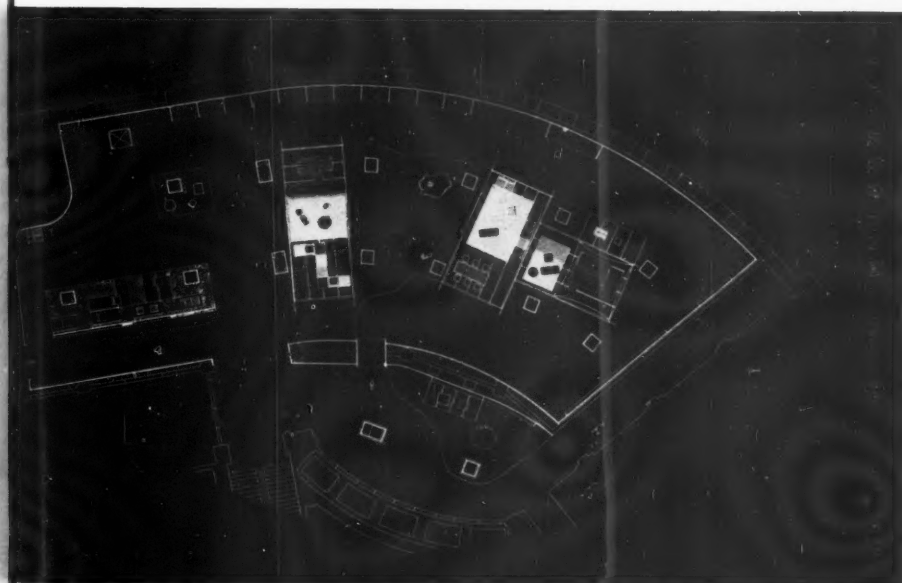




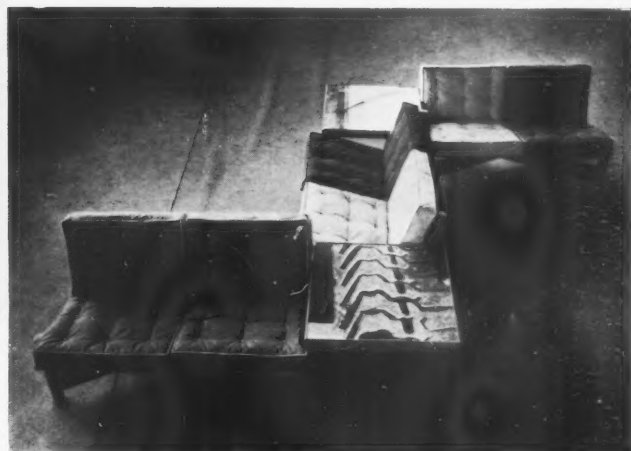
JAPANESE LIVING ROOM

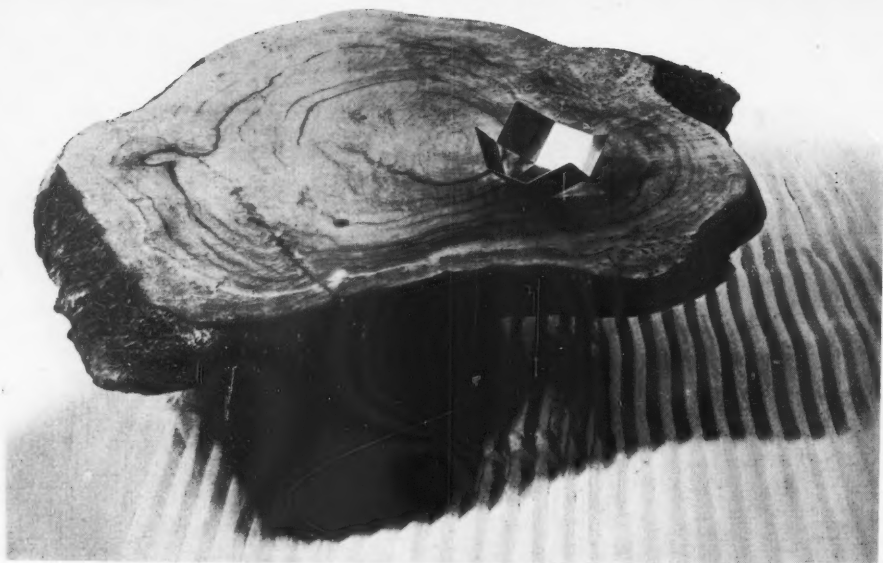
In 1941, at the end of a stay of one year in Japan, during which she had studied techniques and materials of the country, Charlotte Perriand designed this exhibit for the hall of a large Tokyo shop. The space allowed for an exhibit comprising some specimen furnished rooms for a modern Japanese dwelling, and some specially selected furniture and objects made by Japanese craftsmen, in collaboration with Madame Perriand. These have all been produced with materials indigenous to the country, the inspiration being drawn from traditional Japanese techniques.

CHARLOTTE PERRIAND : ARCHITECT



1, the living room. Light screen partitions of woven matting would divide, without entirely enclosing, the various parts of the house. 2, a plan of the exhibition hall. 3, coupled seats on a zig-zag plan.

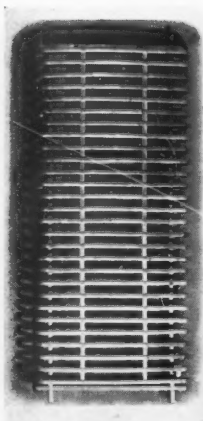




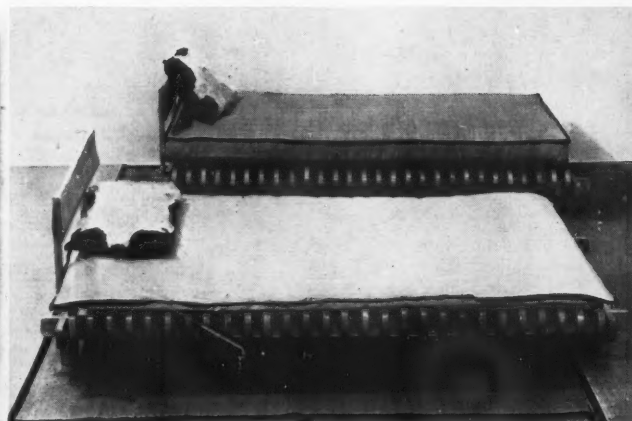
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JAPANESE LIVING ROOM

4, a table with a top made from the section of a tree trunk, 5 and 6, beds and 7, a *chaise longue*, made of bamboo and Japanese woods. Characteristics which were evident in Charlotte Perriand's furniture exhibited in France before the war are here translated into bamboo which has been used in place of manufactured materials. 8, the exhibition hall looking towards the showcases for objects made by Japanese craftsmen. 9 and 10, a child's chair in bamboo, a model made without difficulty by Japanese craftsmen.



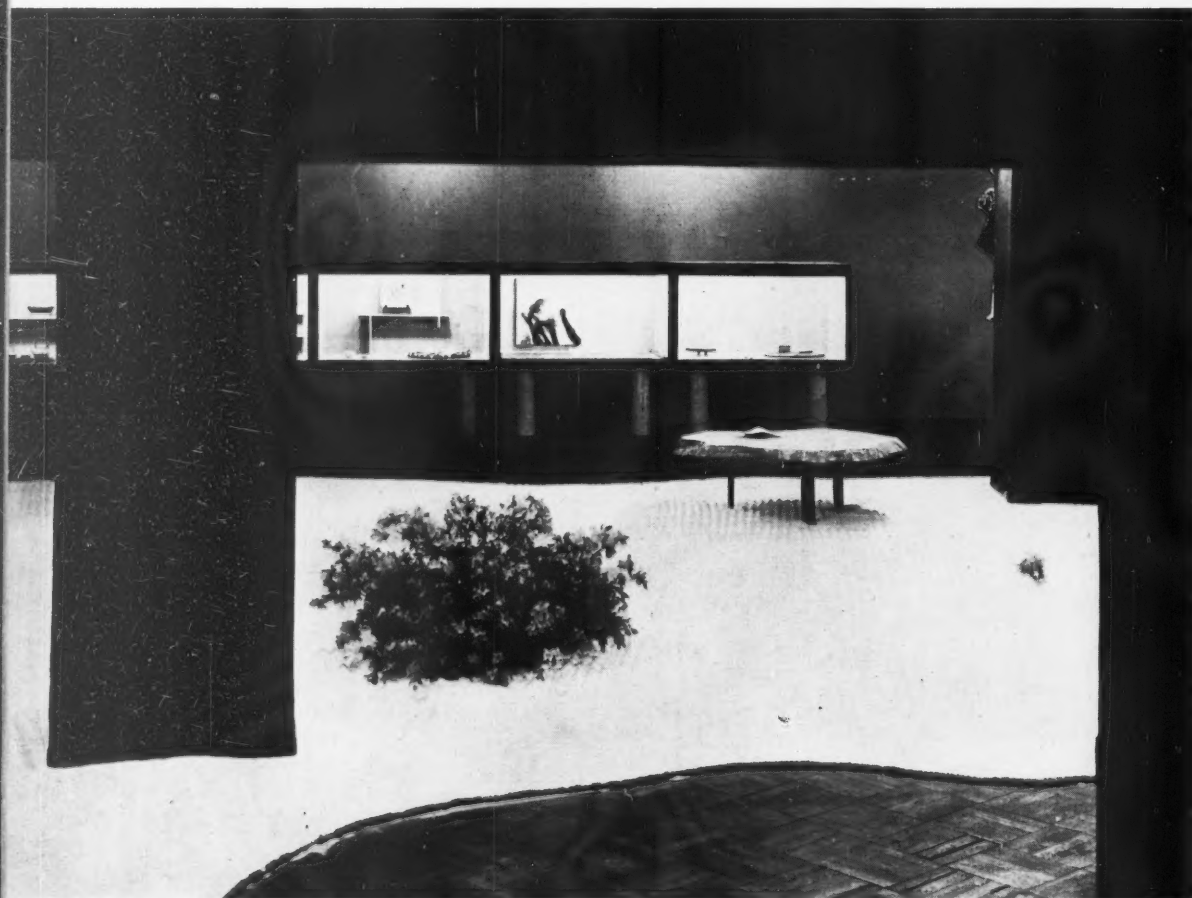
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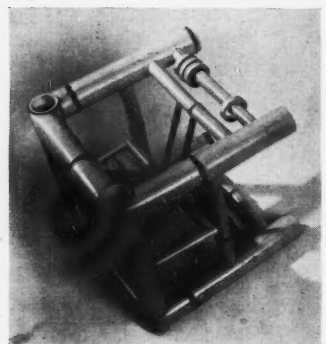
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PLANTATION ARCHITECTURE IN LOUISIANA

BY C. J. LAUGHLIN

AN earlier article on architecture in Louisiana dealt with the urban architecture of New Orleans.* This article discusses briefly the evolution of the plantation culture of the lower Mississippi valley which, during the middle of the nineteenth century, produced an architectural efflorescence amazing both for its vigour and its feeling for materials.

The first evidence of the growth which was to flower later into the greatest architectural expression in the entire central United States, began simply enough, with the "raised cottage" of which Madame John's Legacy is typical. Originally merely a planter's simple structure in the wilderness, it was later enveloped by the wealthy and turbulent French town that became the heart of present-day New Orleans.

The next stage, in 1764, is shown in the Delord Sarpy House—where many of the most distinctive features of the Louisiana (or Creole) Colonial style appeared; the great rounded columns surrounding the main body of the house, the wide galleries, the hipped and dormered roof. It unfolded finally (in 1857) into the huge structure known as Belle Grove, where much of the feeling of the Louisiana style had been lost in importations from Europe and Greek Revival via the Palladian villas of north Italy. Now, steeped in unutterable loneliness and ruin, Belle Grove moulders amid its tremendous oaks, draped in great grey festoons of moss.

The best architectural examples of Louisiana plantation culture represent more than mere adaptations of French provincial originals, on the one hand, or of classic derivations, on the other; in fact, they embody something peculiar to the lower Mississippi valley, even within which it is possible to distinguish south Louisiana from north Louisiana architecture. There is in many of them an architectural feeling as close to being truly indigenous as anything that can be found throughout the United States—not omitting New England.

The fundamental physical factors behind the development of the Louisiana Colonial style were, first, the semi-tropical climatic conditions of Louisiana (with the special demands made by the heavy rainfall and the high humidity), and secondly, the extensive use of purely local materials for building and the rooting of the style in these materials. Even in cases where derivation was particularly pronounced, the use of local materials gave the derivations a special character.

One of the basic facts that must be remembered in any discussion of materials is that there were no stone quarries anywhere in Louisiana. All stone (when it was used) had to be brought by sea, sometimes from New England, sometimes even from Europe. South Louisiana was isolated from the rest of the United States by its impassable swamps, by distance and by bad roads; it had no effective communication by anything save sea and river. Beneath the rich deep alluvial soil of south Louisiana no rock could be struck, no matter how deeply piles were driven.

On the other hand, slave labour was cheap; there was the great river with its inexhaustible banks of clay; bricks were manufactured on a huge scale, often on the site itself while construction was in progress. And the bricks were bonded with a mortar of such tenacity that, even to-day, modern wrecking crews have great difficulty in demolishing the brick walls of some of the old houses; the exact nature of the composition of this mortar seems to have been lost. Meanwhile, in the swamps grew gigantic water-loving cypresses, whose wood because of its easy workability and—more important—its damp-resistant properties became, in the form of huge

beams, a cheap, and ideal, material for large parts of the great houses.

Unlike New Orleans, where iron was used in great profusion, there was very little in any of the plantation structures (save on the few less indigenous houses such as Belle Grove); the railings of the broad verandahs were usually of cypress wood. Stone was not used either to any great extent; columns were invariably of plastered brick, or of wood, with the former predominating. The capitals of the columns, too, were often of plastered brick, more rarely of cast iron and sometimes of cypress wood (as is the case, surprisingly, at Belle Grove where hand carved capitals, applied in four sections around the brick cores of the pillars, have withstood weathering even better than plastered brick). There is only one example known to the present writer of a Louisiana house having capitals of another material than those mentioned; it is at Woodlawn Plantation where the capitals were of marble and the columns of plastered brick.

The plaster on the columns was sometimes tinted, though more frequently it was left to acquire a soft and luminous whiteness which, with the soft lines and textures of the walls, resulted in a beautiful relationship of tone and form—helped by the usually simple and severe lines of the wooden cornices, door and window frames, and by the effective textural contrast of the cypress wood.

Most Louisiana plantations were laid out on much the same lines. Near the river would be the main house (usually approached by a great avenue of oaks); flanking it to either side would be two *garçonnières*, much smaller in size. (Originally, these were for the sons of a family and his friends; later, they were simply guest houses.) Then behind the main house were normally two more structures—the plantation overseer's office, and the plantation kitchen (separated, in most cases, from the main house, because of the danger of fire); somewhat further back dovescotes or pigeon houses; then the twin long lines of the slave cabins—the earlier ones of brick, the later of whitewashed wood; outlying these the cane or cotton fields, with their cotton gin or sugar mill.

Invariably, and symbolically enough, the plantation houses faced water. This, in the majority of instances, meant the great Mississippi. The Mississippi was the bearer of their produce, their path to the outer world, the means by which their profit and power were realized, and, since many of the planters' sons were educated in Europe and much of the furniture of the great houses was imported directly into Louisiana from Paris, the sentient artery which tied them to the culture of France. Like a living thing, the great river, though retained by endless man-made embankments called levees, constantly changed its course, leaving behind it forgotten segments which became lakes. Always it hung above the houses, threatening them with floods and destruction, bringing to them tangible and sometimes immeasurable wealth; making possible that approach to living as an art which the owners of the Louisiana plantations inherited direct from their French and Spanish ancestors, and which they were able to practise to an extent impossible in the other, more puritanical, regions of the United States of that day.

Beneath this superstructure of wealth and culture, their backs bowed to the unmerciful sun in the shining green waves of cane and the wispish fields of cotton, were the slaves. In some cases, they were bred as thoughtfully and with almost as much selectivity as the cattle, for they were valuable possessions; the physically superior males being allowed to move freely among the women in spring, so that larger, and healthier, broods of children would be produced. In others,

* THE ARCHITECTURAL REVIEW, August 1946.

the planters treated them with genuine kindness, providing hospitals on their own plantations; sometimes, even, setting them free. The most that can be said of what was, after all, a system of rigorous racial discrimination, was that the slave system, unlike that of modern industry, provided its workers with more constant, if wageless, employment, and usually did not let them starve.

It was about the 1820's when Greek Revival first appeared in Louisiana plantation architecture. By 1840 its influence had become predominant. However, in many cases it was curiously modified by the characteristics of the more indigenous style which had preceded it, and especially, by the differences in the nature of the local materials of Louisiana, which continued to predominate. It was due to these factors that Greek Revival in Louisiana acquired a markedly different flavour from Greek Revival in the north.*

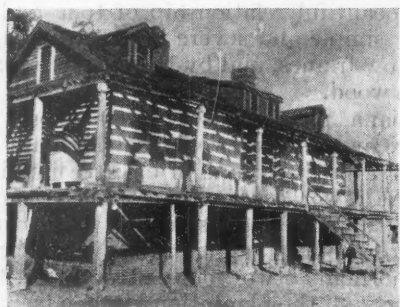
Two great tides of wealth constituted the economic basis for the evolution of the plantation houses of Louisiana in the nineteenth century—the first from cotton (roughly 1800

* Compare, for instance, the Belding House in Troy, New York—Plate LXXXV in Talbot Hamlin's *Greek Revival Architecture in America*—with Madewood Plantation, No. 6, page 218, of this article.

to 1860) and the second from sugar (roughly 1820 to 1880). Within the space of a little more than a century, Louisiana plantation culture rose to dizzy heights, and toppled. The doom of this culture was the result of three factors: the economic havoc wrought by the Civil War, especially by the dispersal of the slave system; the later collapse of the cotton and sugar markets by international competition, and the advent of industrialism and the resultant shifts in the ownership and distribution of wealth and the usages of land.

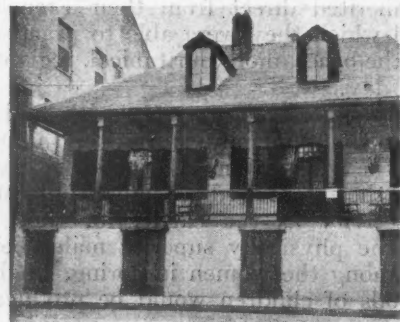
Possibly no more than half the original number of plantation houses are now left in Louisiana. Within recent years fire and flood, levee set-backs, the ravages of heat and dampness, and neglect due to impoverishment, have all taken their toll. To mention only a few of the houses lost to us, there are Val Carême, Richland, and Elmwood—all destroyed by fire; Belair and Uncle Sam—swallowed by the river; Lynwood—demolished in 1939 because its owner, impoverished, decided to re-use its bricks; Ormond, Woodlawn, Belle Grove, Belle Helene, and the Chateau des Fleurs—all in ruins. There is but one tragic compensation in this—the disturbing and mournful beauty of the ruins, whose magic cannot be equalled in America.

captions to the illustrations



TREPAGNIER, near Norco.

This raised cottage, above, is among the few remaining of its period. It was built about the time of the American Revolution, and is clearly derived from the type of house of which Madame John's Legacy, below, is the earliest



example. The entrance to the Trepagnier House shows the oldest known method of wall construction used in the plantation houses—clay packed in between cypress cross beams, the clay being mixed with oyster shells and moss as a binder. The wooden colonnettes, and the beams, cut out of the cypress swamps, were hewn into shape by hand. The house has endured many vicissitudes—including an insurrection by negro slaves in 1811—but now it is in the last stages of decay.

ORMOND, near Destrehan.

To either side of the main house 1, with its beautiful and softly sloping roof, originally built by Pierre Trepagnier (a brother of the original owner of the Trepagnier house) in the latter part of the eighteenth century, can be seen the two wings which the Butler family added to the house in the 1820's after their purchase of it from Pierre Trepagnier. These wings are somewhat comparable to the *garconnières* which appeared in the early nineteenth century, though not entirely so, since the true *garconnière* was never more than one story, and usually it was distinct from the main house. Below, a close up of Ormond's main



building. The beautiful irregularity of the details springs from the fact that only the human hand and the simplest tools were used. The name of Ormond was chosen by the Butler family after its purchase because of an ancestor who had been one of the Earls of Ormond. Restoration of the house was begun in 1945 and has now been completed.

THE HERMITAGE, near Darrow.

The Hermitage was built in 1812 by Michel Doradou Bringier, and owned by this family for more than a century. The present house shows several alterations on the original; the roof, for instance, has been replaced by one of corrugated sheet metal. It is square in shape and its interior walls are of bricks packed in between beams. The exterior walls are extremely thick and are of plastered brick.



The huge beams in the attic are entirely pegged together—no nails of any kind are used. There are several other houses with the same name elsewhere in the South. 2, shows the front of the house set in its grove of trees. Note the excellent proportioning of the height of the galleries to the height of the columns. These Tuscan columns are considered among the finest in Louisiana.

OAK ALLEY, near Vacherie.

Set at the end of an avenue of giant oaks—whose number, 28, is equal to that of its great Tuscan pillars—Oak Alley, 3, was built in 1836 by George Swainey for I. T. Roman, brother of Andre Roman, Governor of Louisiana (1831-35, 1839-43). Its original name was Bon Sejour, but passing American steamboat captains, finding this name hard to pronounce, gave it its present one. Like most of the old houses, it fell upon evil days, but in 1925 it was restored—with some changes. However, the two *garconnières* are entirely gone. 4, is a diagonal view of the house, showing the yucca (or Spanish Dagger as it is called in Louisiana) with its many-bladed form, the cypress railings, and the huge bulk of the pillars—each eight feet in circumference.

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A black and white photograph of a person sitting on a bench outdoors. The person is wearing a dark jacket and light-colored pants. They are sitting on a dark-colored bench. In the background, there is a large, leafy tree. The scene is outdoors, and the lighting suggests it might be late afternoon or early morning.



0a



Ormond



The Hermitage



Oak Alley



Woodlawn



Madewood



Greenwood



7



Uncle Sam

8



9



10

Belle Grove



11



12



13

WOODLAWN, near Napoleonville.

In 1835 W. W. Pugh, a wealthy planter and the first superintendent of schools in Louisiana, built Woodlawn, 5. The Pugh family was among the very first settlers in the extremely fertile Bayou Lafourche region of Louisiana, and at a later date built another great house, Madewood. These two houses, incidentally, are the only two included in this article not located on the Mississippi River—they are on the banks of Bayou Lafourche. (A bayou is a small river which, because of the flatness of south Louisiana, flows sluggishly with many changes of direction.) To-day, Woodlawn's only inhabitant is a negro caretaker, powerless to save it from final disintegration. The *garconnières* of this house were supplanted by two wings, which though of the customary one story height, were extended backwards to a greater depth than that of the main house, thus forming a



three-sided courtyard—an unusual feature in Louisiana plantation architecture. Above, the front of the house, showing the beams which once supported the first floor balcony.

MDEWOOD, near Napoleonville.

Madewood was completed in 1843 by the architect, Henry Howard, for Colonel Thomas Pugh, taking nearly eight years to build. It belonged to the same family that built Woodlawn. Madewood, 6, is one of the very few Louisiana plantation houses which have been neither prettified for tourists nor allowed to be overwhelmed by age and neglect. It derives its name from the fact that all the woodwork was made from wood grown on the plantation itself. Its plastered brick walls are eighteen inches thick. As in the case of Woodlawn, the customary *garconnières* have been supplanted by two wings although, from a distance, these wings look like separate structures.

ASHLAND, near Darrow.

Erected in 1841 for the Kenner family by James Callier, Sr., one of the foremost



Greek Revival architects of his time, Ashland (or Belle Helene, as it is sometimes called) has a row of gigantic square plastered brick columns entirely encircling the house. Duncan Kenner, the most famous member of the family, was the Confederacy's minister plenipotentiary to Europe during the Civil War, and made the house famous for its library, its wine stock, its racing stable and its hospitality.

GREENWOOD, near St. Francisville.

Greenwood Plantation, 7, considered one of the finest examples of Greek Revival plantation architecture in the entire South, was erected in the period 1830-35 by Ruffin Barrow, Jr., member of an extremely wealthy family. It stood in the heart of the fabulous Feliciana parishes of Louisiana, and is the only example of north Louisiana architecture included here. It will be noted that Greenwood shows a number of differences from those structures further south which are of more purely Louisiana Colonial style. For instance, the columns now spring from a raised porch—instead of having their bases almost level with the earth, also the usual second floor gallery is missing. Several years ago the house was restored.

UNCLE SAM, near Convent.

Uncle Sam Plantation was one of the few complete plantation house groups left in the entire South. It was built in 1849 by Samuel Fagot, on the site of an earlier house destroyed by fire. The house and its surrounding structures (two *garconnières*, one to either side; two larger buildings in the rear, one a kitchen, the other the plantation overseer's office; and flanking these, two *pigeonniers*), all had the same architectural treatment, which combined intense simplicity with massive dignity. Beyond these were the cabins for the slaves who worked the cane fields, and still

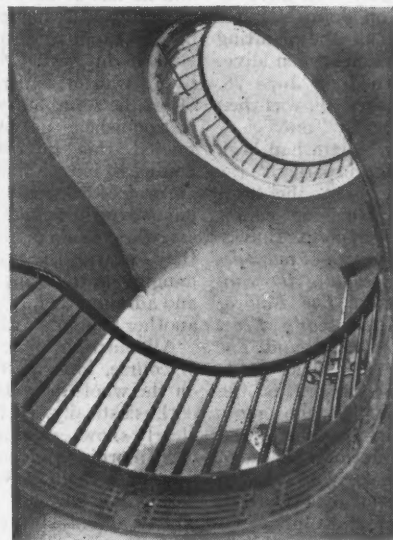


further, the gigantic sugar mill. The hipped and dormered roof of the main house was supported on all sides by Doric columns, twenty-eight in number. In this great house, built by over five years of slave labour, and costing over \$100,000, the Fagot family amassed a huge fortune in sugar. After 1865 a twilight settled over the house which grew steadily deeper until, in 1940, the entire group was demolished by the U.S. Engineers because of the necessity for a levee set-back due to the river undermining one side of the huge bend in which the plantation was situated. 8, shows one of the two *garconnières* (guest houses for the sons of a planter's family), constructed of cypress wood and plastered brick; 9, is the

main building. Inset, reminiscent of provincial France, is a view of one of the hexagonal *pigeonniers* (pigeon houses) to the extreme rear of the main house.

HOUMAS, near Burnside.

This house, converted and rebuilt from an earlier, smaller house in the 1840's, is also known as Burnside Plantation. Several of its



owners were from South Carolina, and the house shows some Atlantic seaboard influence in the glass-windowed belvedere surmounting its roof. The staircase, above, is considered one of the finest in Louisiana. The slight irregularities in the railing are not photographic distortions, but were present in the original design. The house has now been restored.

BELLE GROVE, near White Castle.

Belle Grove, 10, differs in many respects, not only from those Louisiana houses where true Louisiana Colonial character is most evident, but even from those structures where Greek Revival merges with the earlier style. For example, Belle Grove never possessed *garconnières*, also a far more extensive use of iron was made on Belle Grove than on most Louisiana plantation houses. It is the largest of all the houses, having originally almost one hundred great rooms; the whole being raised nearly twenty feet above ground level on huge brick arches. It was the capital of a sugar cane kingdom of 7,000 rich acres; workmen were brought from Europe to complete its magnificent plaster and marble work. It was designed by James Callier, Jr., for John Andrews, who was so wealthy that he relieved the architect of all responsibility to keep accounts of expenditure during construction. The Corinthian capitals are of hand carved cypress wood applied in sections about the brick cores of the columns. Silver door knobs and keyhole guards were used throughout the house. The wife of its second owner brought back over \$350,000 worth of furniture, tapestries and rugs from Europe, and the second owner had his own private race track. Architecturally, the house comes closer to a Palladian villa than any of the other Louisiana plantation houses. It was completed in 1857, and the two enormously wealthy families who were its successive owners lost, in the end, all they possessed. 11, is a view of the portico shown to the left of 10. All the photographs of Belle Grove were taken in 1940, except for 13, which was taken in November, 1945, and compared with 12, of the same wall, shows how much further the destruction of this great house has progressed in the intervening years.

(All the photographs on pages 216-221 are by the author)

Henry Howard

JOHN MARTIN'S

Coronation of Queen Victoria

by Thomas Balston

THE recent acquisition of *The Coronation of Queen Victoria* by the Tate Gallery may well have as decisive an effect on John Martin's posthumous fame as the painting of it had on his fortunes when alive. Victoria was crowned on June 28, 1838, and Martin, aged 49, was then "down" and apparently "out."

Ten years earlier Martin had been at the height of his prosperity, "the greatest, the most lofty, the most permanent, the most original genius of his age," according to Bulwer Lytton. The great series of *tour-de-force*, *Joshua Commanding the Sun to Stand Still* (1816), *The Fall of Babylon* (1819), *Belshazzar's Feast* (1821), *The Deluge* (1826) and *The Fall of Nineveh* (1828) had made him the most famous or, as the Academicians thought, the most notorious painter in England: and his own large mezzotints of them, which began to appear in 1826, were spreading his fame all over Europe, and even to America and China. Of *Belshazzar's Feast* he had said to C. R. Leslie, "This picture shall make more noise than any picture ever did before," and the noise had come up to his expectation. But after 1828 everything went wrong. It began perhaps when his brother Jonathan burnt out York Minster, and he had to pay the heavy expenses of Jonathan's defence by the great Brougham on the then capital charge of arson. He had failed, too, to sell his *Fall of Nineveh*, the largest picture he had yet painted, for which he had expected 2,000 guineas. Owing to many French and English piracies, against which the law offered no remedy, the market for his engravings dwindled daily. But the fundamental trouble was that, following in the footsteps of his elder brother William, the self-styled "Natural Philosopher," who, by divine inspiration, had discovered the secret of Perpetual Motion, he had become an inventor and town-planner. There was much agitation at the time about London's water-supply, which was all mixed up with its sewage, and Martin set himself to solve the problem. During the years 1828-38 he published elaborate pamphlets on the subject, attended Select Committees, and spent, in his own estimate, two-thirds of his time and energy, and much money on his self-appointed task. He had no capital to fall back on, and he had a wife, six children and Jonathan's son dependent on him. At the end of 1837 he was, as he told his friend Serjeant Ralph Thomas, a "ruined, crushed man." His wife was afraid he would go out of his mind: "He is sullen and will not speak to her or anybody." His pictures remained unsold, and his mezzotint plates were in pawn, with no hope of redemption. And, worst of all, he was too much discouraged to work.

Then suddenly, in the autumn of 1838, he was inspired to paint the Coronation. "The painting of this

picture," says Thomas' diary, "was a fortunate circumstance for Martin, and he has availed himself of all the advantages it suggested. It struck him that to introduce portraits would give it interest. Nothing daunted by his want of experience in this line of art, he set about writing to all the distinguished personages that attended this interesting ceremony, hoping to induce them to sit for him. He succeeded beyond his most sanguine expectation. They came, they sat, they were painted. And when they came, they saw the works hanging on the walls or in his gallery, and admired them. One bought one, another bought another."

All Martin's difficulties were not, of course, immediately relieved, but on the whole he worked happily and enthusiastically, as the picture very clearly shows, starting at five o'clock each morning, and employing every hour of daylight. By Dean Ireland's permission he made sketches in the Abbey, and his state of mind was such that on one occasion he was so overpowered by his emotions that he had

to cease work. On a morning when he thought himself alone in the Abbey, and all was perfectly quiet, "the glorious anthem burst out from the organ and the choir." The effect was magical, he told his son: he was awestricken: in all his life he never felt so truly religious. He cast his drawing from him, sinking in the deepest prayer on his knees. He wandered out into the parks, and spent the rest of the day in solemn communion.

In October, 1839, Thomas noted, "He is now going on in glory, and working indefatigably." By the end of the year the picture was finished and sent to Buckingham Palace to be inspected. The picture, however, is not a glorification of grandees but of the Abbey, and it was not bought. Four years later it was exhibited at Atherstone's Gallery in the Haymarket, and there it was sold to Martin's chief patron of that period, Charles Scarisbrick. At the Scarisbrick sale in 1861, it was acquired by Atherstone, who was a poet and a friend of Martin's as well as a picture-dealer. He took it to his house adjoining Taunton Castle, and in 1881 his daughter presented it to the Somerset Archaeological Society. For many years it was out of sight in a storage room in the Castle until it was bought this February by the Tate Gallery.

The picture, 92½ in. by 71½ in., in a huge contemporary Gothic frame, represents that dramatic moment in the ceremony when the aged Lord Rolle fell on the steps of the throne, and the Queen rose to assist him. All her subjects, in duty bound, rose with her, so that there was movement throughout the vast assembly, and this movement was seized by Martin so successfully that, as *The Art Union* (June, 1844) said, the picture is "far more grand, exciting and imposing than the cold copies of bits of the ceremony" by the official artists.

The portraits, even the central figure of Lord Melbourne, are too small for any high degree of characterization, but each is alive and alert with an appropriate gesture: no one is just standing or sitting for a portrait. The great white group of the Queen and her ladies is supported by the red robes of the peers, and all are dominated by the lofty grey-gold fabric of the Abbey, bathed in shafts of light yet livelier than their gestures. The colouring is harmonious and cool. The picture is unique among Martin's works in showing a contemporary scene, and it is certainly among his masterpieces.

(Condensed from *John Martin: his Life and Works*, by Thomas Balston, which will shortly be published by Duckworths.)

pictures in the street

Painted frescoes on inside walls have appeared and disappeared in the recurring waves of artistic evolution. On outside walls they have been of far greater rarity. The nature of the climate and the vigour of a local tradition of popular art appear to be the most influential factors behind its development. The examples illustrated on the facing page are all from Switzerland, a country which, being snowbound for half the year, presents a magnificent backcloth for painted walls. With the decline of popular art everywhere this form of outdoor decoration has been slowly disappearing. Yet its possibilities are unlimited, and the need for the visual richness and variety which it can provide was never more evident than today. Meanwhile, the gap is filled in every urban landscape the world over by the poster. Framed or unframed, in metal, wood, paper or paint, it provides with success or disastrous ineptitude an important feature of exterior furnishing. The methods by which we might best exploit this branch of publicity along with the whole problem of the modern fresco is too complex to consider in so short a space. The illustrations on the facing page, however, show the art of exterior wall decoration at its most imaginative, and give strong support to arguments in favour of the opportunities that this activity could provide for the practice of popular art. They are also an object-lesson to those who would make imaginative use of posters in the creation of urban scenery.

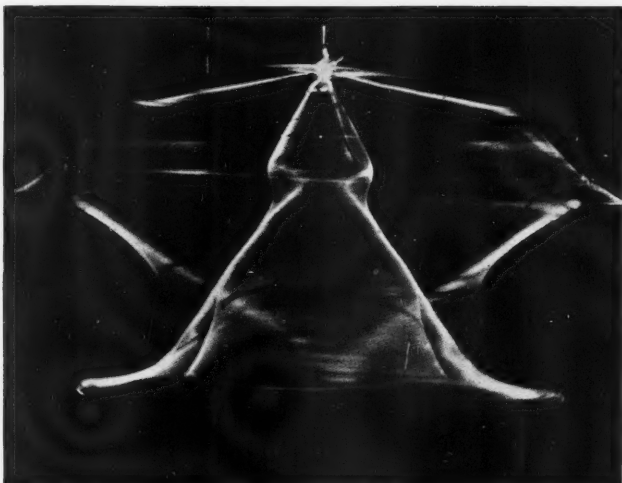
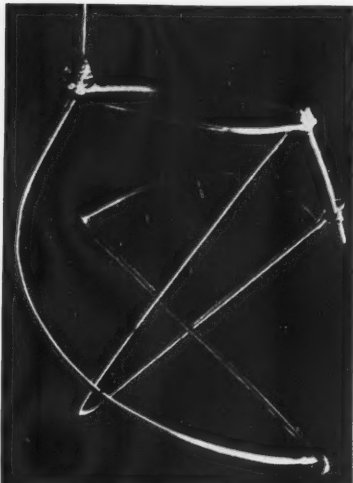
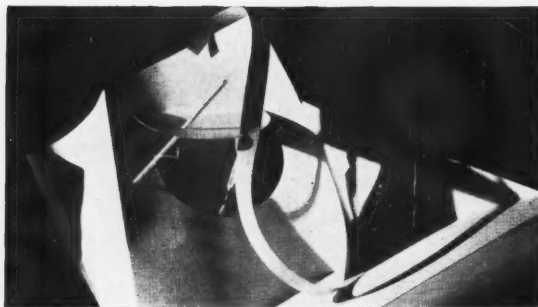
MARIAN SPEYER





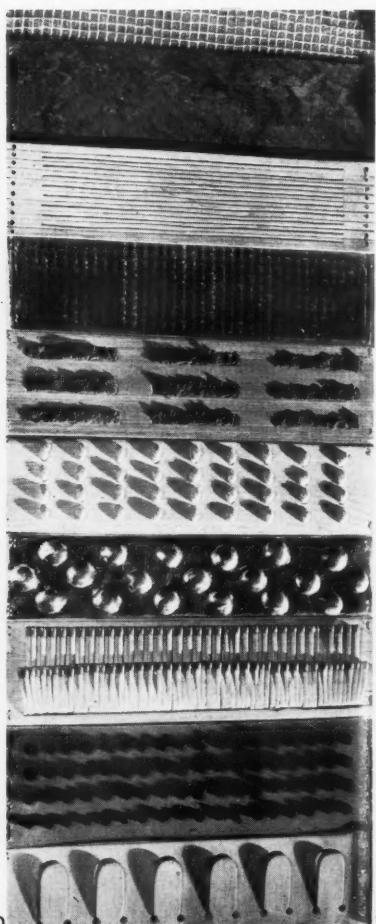
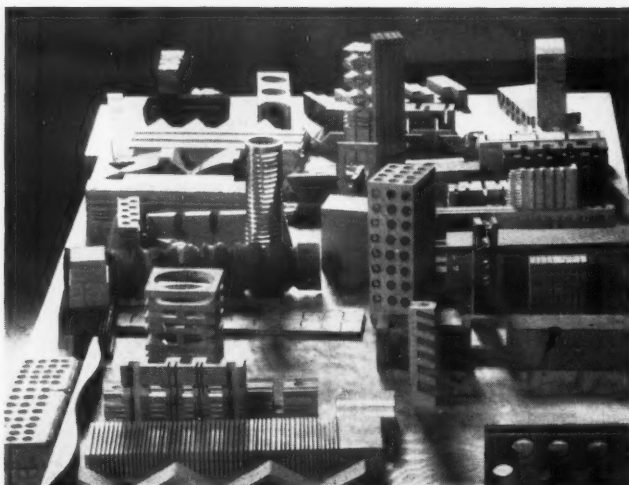
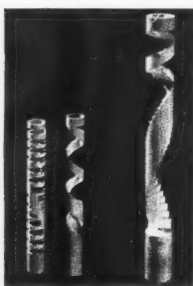
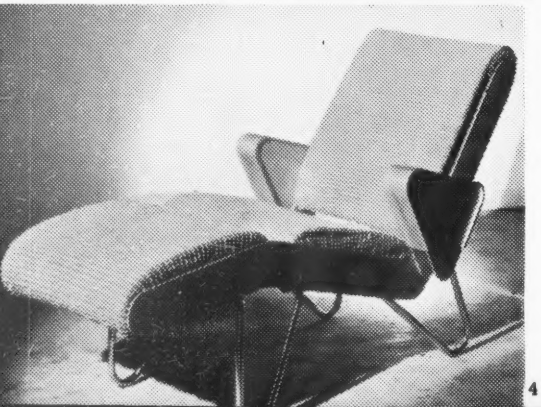
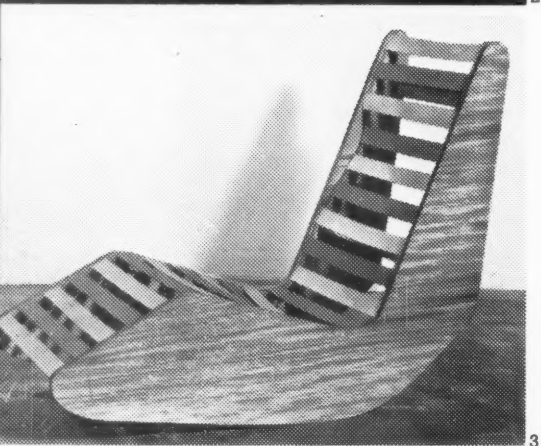


1, a house in Anderer which illustrates a rather specialised technique of mural decoration. The all-over design is carried out in the native manner known as Sgraffito. The walls are first painted over with black paint. On top of this a layer of white is spread. The design is then drawn on the white surface and the dark part of the pattern is scratched away to leave the white outlines. The house dates from the sixteenth century. 2, a typical bow-window decoration of painted flowers, with a simple yet effective edging to the contours. 3, the painting on the Paradise house, at Ardez, in the lower Engadine, is remarkable not only for the artistic conception but also for the skill with which the artists, father and son, portrayed the story of Adam and Eve. This mural was recently discovered beneath several layers of white-wash. The inscription ascribes it to the year 1647. The typical bow-window is decorated with heraldic emblems. 4, is an old house in Graubünden, partly restored. It was painted in 1605 with a particularly vigorous selection of scrolls, swags, columns and horned beasts.



students' work at the Chicago Institute of Design

The Chicago Institute of Design was founded in 1937 by László Moholy-Nagy, under the name of The New Bauhaus. One year later it became incorporated as The School of Design in Chicago. In the Spring of 1944 its name was changed to the Institute of Design. Although it passed through many vicissitudes in its early years, the faith and enterprise of Moholy-Nagy were fully vindicated before his untimely death last year, by the popularity of the school and by the success of its curriculum, various stages from which are illustrated on this page. The principles upon which Moholy's system of education was founded were, in the most important essentials, those of the original Bauhaus at Dessau, the most vital of which lay in the integration of art, of science, of technology and of sociology. The aim, as Moholy repeatedly expressed it, was to educate not the *specialists*, but the *man* himself. The various aspects of the curriculum are described in the following article by J. L. Martin. These illustrations show typical work from various stages of the course: illustrations 1 and 5 to 11 are exercises mainly from the preliminary course; illustrations 2, 3 and 4 are examples of furniture by more advanced students. The cover to this number illustrates an architectural scheme. The preliminary exercises show: 1, hand sculpture; 5 and 6, work on space and light effects and layout; 7 and 8, a construction to experiment with virtual volume and problems of motion; 9 and 10, forms produced from wood and paper cutting and machining—experiments with form and the properties of materials; 11, a tactile chart built for the experience of surface textures.



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LASZLO MOHOLY-NAGY

and The Chicago Institute of Design

J. L. MARTIN

"... art is the only teacher except torture."

BERNARD SHAW.

THE problem of the education of the designer and the architect cannot be separated from the more general question of art in education. A more effective use of art in our general educational methods would have immediate repercussions on architectural training. On the other hand, a progressive architectural course, especially if combined with a training for other types of designer, could have much to contribute to a general educational approach. In view of these remarks, I am interested to read the following statements from the report of the Harvard Committee—"General Education in a Free Society":—

1. "that as a course in general education, it has been proposed to us that an approach to the fine arts which would be nearer to the methods of architecture should also be available and a course in the elements of design might well prove to be a valuable experience for a large number of students. Such a course would deal with the fundamental problems of surface, volume and space, and would probably involve some elementary shopwork aimed to co-ordinate the elements of handwork and design" (p. 212);
2. "beyond all other arts, architecture is committed to the task of making relevant judgments in complex situations... an architect normally must live in the everyday world" (p. 129).

If we believe that there is any truth in these statements, we must also question the training in our schools of architecture. If, for example, the methods of architecture could form an important educational approach, in what ways is an architectural training something more than a narrow vocational training? If the problems of volume, surface and space and co-ordinated handwork and design are so fundamentally important, in what ways are they tackled in our schools? If the architect is committed to the task of making relevant judgments in complex situations... if he must live in an everyday world, in what way does his training especially fit him for this task?

One school at least, the Institute of Design, Chicago, has supplied the answers. That in itself might be the occasion for a description of its work. But now, at the stage when its success is assured, the death of its distinguished founder and head, László Moholy-Nagy, brings us to a point at which we should record some estimate of his educational work.

Before turning to the outstanding contribution which Moholy-Nagy has made to education, it is important to outline at least the main facts of his life.

László Moholy-Nagy was born at Borsod, Hungary, in 1895. He lived in this agricultural centre as a youth but finally went to Budapest where he studied law but where his interest rapidly turned to painting and writing. His first interest in painting was, he admits, a literary one, but by 1916 he had discovered the line drawings of Rembrandt and Van Gogh and produced his first drawings under their influence. That same year he became the co-founder of a review *Jelenkor* and in his drawings made the discovery which was of vital importance to the development of his work and which was so profoundly to affect his teaching. I will record this in his own words:—

"Through my problem of expressing everything only with lines, I underwent an exciting experience, especially as I over-emphasized the lines. In trying to express three-dimensionality, I used auxiliary lines in places where ordinarily no lines are used. The result was a complicated network of a peculiar spatial quality applicable to new problems. For

example, I could express with such a network the spherical roundness of the sky line, the inside of a ball. In the same way I could render a nude with all the complicated compound curvatures of the body, which the traditionally subtly flowing shadows, translated into half tones, had had to define as organic plastic form. Suddenly I saw that this experiment with lines brought an emotional quality into the drawings which was entirely unintentional and unexpected and of which I had not been aware before."

Thus the young artist passes from what he calls "somnambulist repetition of examples" to a point at which he begins to discover problems for himself. He turns, in fact, from representation to exploration of the experience of spatial dimension.

Moholy moved to Berlin in 1920, where this development in his painting continues. First, there is the spatial organization of colour on the picture plane by the use of paint, paper, collage or any means that would achieve this end. Then there is the montage of the built-up pictures—constructions—influenced in their use of mechanical parts by the impact of an industrialized Germany on a mind developed on a farm in the centre of agricultural Hungary. But the point of these built-up "constructions" is not so much the mechanistic influence as the opportunity that they provide for the further development of the problem of spatial articulation, this time in section as well as elevation and, before long, in three-dimensional assemblages. Moholy's "constructions" are executed in glass and metal and are coloured and flooded with light. At this time also his transparent pictures and photograms (camera-less photography) are further stages in his experience of the problems of space and light.

This universality of the experience of space in the visual arts is one explanation of the many-sidedness of Moholy's interests. His activities at this time include photography, theatre settings, films, typography and industrial design. In all these fields he could project and enlarge his experience; from them all he could bring back new ways of advancing his painting.

With this diversity of talents (and the vigour and enthusiasm with which he pursued them) it is not surprising that Moholy proved such a valuable colleague to Gropius at the Bauhaus. From 1923 until 1928 he took an active part in developing its courses and in editing its publications. He was responsible in particular for the preliminary course* but he also at a later date supervised the work of the metal workshop and instructed in applied photography.

It was, I think, in these preliminary courses that Moholy showed most clearly his power of learning from his experience as a creative artist and of transforming this experience into a pedagogic method. His method, and the principles underlying it, were remarkably clear and consistent even at this early date. Here, for example, are three ideas which he expressed at that time (he was writing about the concept of space, which as we have seen was the major concern of his painting):—

1. We are all biologically equipped to experience space, just as we are equipped to experience colour and tone.
2. The capacity to experience these things can be developed by experiment.
3. The way to understand architecture is to have a direct appreciation and experience of space itself.

It may be said that these things are obvious—it nevertheless was left to Moholy to introduce them systematically into teaching. Some idea of the way he did this and of the underlying principles behind his

* At the Weimar Bauhaus, Albers supported him in these preliminary courses, both teachers instructing independently. Later at Dessau, Albers took the first part of the preliminary course and Moholy the second.

system can be obtained from the book *Von Material zu Architektur*, which he first published in 1928, and which was later translated into English with the apt title *The New Vision*. For it is nothing less than a new vision that Moholy is intending to create in all aspects of his work—and it is only such a broad title that can contain his contribution.

From 1928 to 1934 we were to see that contribution developed in all its breadth and through the medium of his consistent experiments with new materials and methods. During this time he painted on aluminium, on highly polished non-ferrous alloys and on plastics; he produced stage sets for the Piscators theatre and for the State Opera in Berlin; he made his abstract film "Black and White and Grey" and continued his brilliant photography.

He left Germany in 1935 to come to this country. Two years later, in 1937, he moved to America to become the founder of a new school of design in Chicago—at first called "The New Bauhaus"—and it was there, until his death in November 1946, that he has spent his energies in guiding its difficult, at times painful, but ultimately successful course.

Walter Gropius has described on several occasions the principles which inspired his educational experiment at the Bauhaus. If the idea of the Bauhaus could be contained in a sentence that sentence would probably state that new methods, new problems and new materials need new men. In its effort to produce new men the Bauhaus accepted modern technology and science as the instrument of the artist; it bridged the gap between the artist and industry; it broke down the barrier between the fine and the applied arts.† When Moholy started his school in Chicago‡ he followed the spirit of the older institution.

Before following the course in any detail it is necessary to quote some of the basic

* A stage at which he became deeply interested in the transition of light into colour and colour into light. These particular surfaces gave him the opportunities for experiment with this problem which he later developed into what he describes as "light painting."

† Cf. Barr, A. H. Introduction to Bauhaus, 1919-28, pub. Museum of Modern Art, New York.

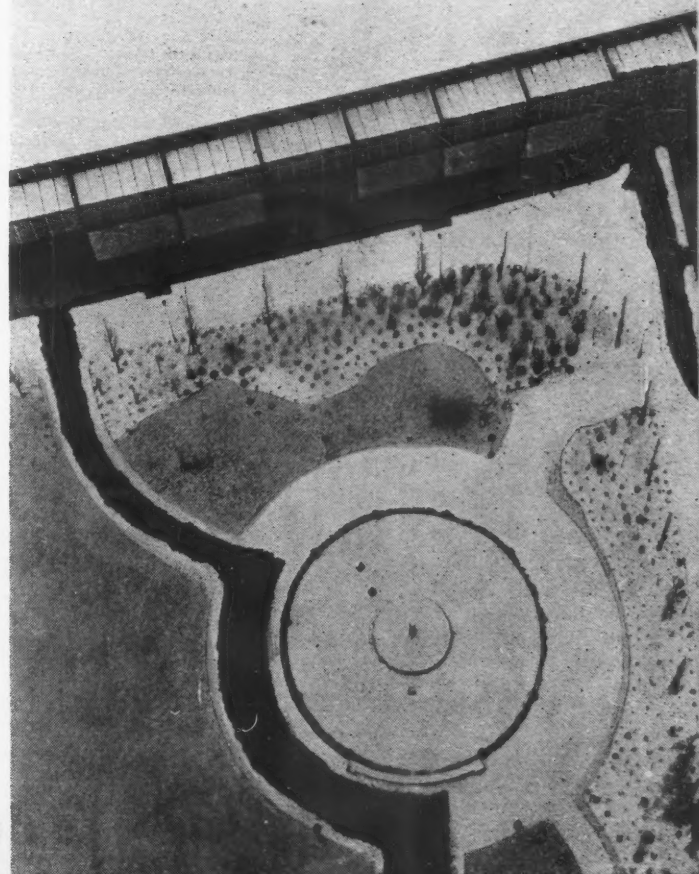
‡ The school was first organised in 1937 as "The New Bauhaus" in the Marshall Field residence, Prairie Ave., Chicago. One year later it became incorporated as the "School of Design in Chicago" and moved to 247, East Ontario Street. In the Spring of 1944 the name was changed again to "Institute of Design" and after seven years at this address the school moved again to 1009, North State Street. Last Summer the school left these premises and is now re-established in another building where it is continuing its work under the direction of Mr. Serge Chermayeff.

ideas on which it rests. I am quoting Moholy as nearly as I can:—

1. Everyone is talented if his interest can be awakened to his task. Everyone can learn anything which he is convinced is useful to him.
2. The aim of education is to stimulate his intellectual and emotional powers so that he will be able to do creative work... this does not mean that what he produces will be art—the institute does not set out to produce the genius—it recognises the difference between technique (which can be taught) and creative art (which cannot). The new designer is able to face all kinds of requirements not because he is a prodigy but because he has built up for himself a correct approach.
3. The greatest hindrance to creative work is fear. This fear is built up by any system which extols the genius of the past. The student should not study the master but the principles and facts which the master himself had to study. He must learn for himself.
4. The school has no marking system and only two requirements—every student must attend all classes and must show all his work at the end of each half-year. This work is judged by the faculty in terms of acceptance or refusal.
5. Staff are selected not for what they know but for what they do.

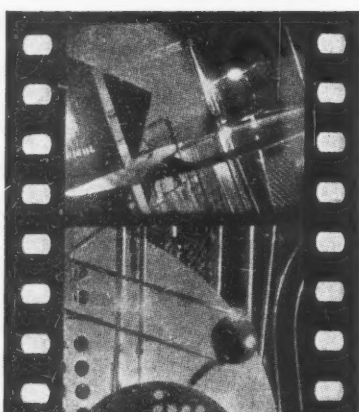
With such aims and principles it is obvious that Moholy's educational system must everywhere break new ground. He must first of all, in his preparatory course, remove prejudices and show the student the power that rests within himself. The problems of design can be broken down into their elements so that they are presented to the student at first in a simple and later an increasingly more complicated form. But every stage of this development must be achieved through a correlation of art, science and technology. The result of these two considerations is a course of carefully planned and interlocking pattern which divides easily into three main stages—one year's preliminary course, three years' specialized workshop training and two final years of study for those completing their training as architects.

As the broad descriptive terms used for these divisions are apt to be misleading, it should be emphasized that throughout the course the student's experience in the workshop and the laboratory and of tools, machines and materials takes the place of the text-book. The transition from the preliminary course, which all students must take, to the specialized workshop is con-

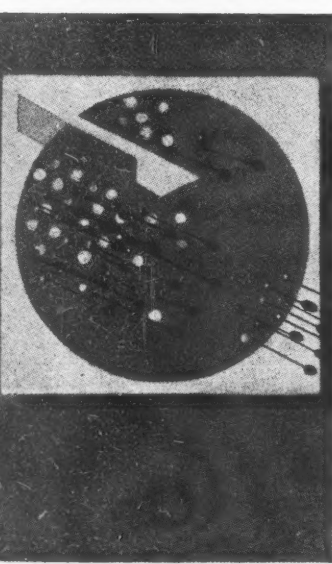
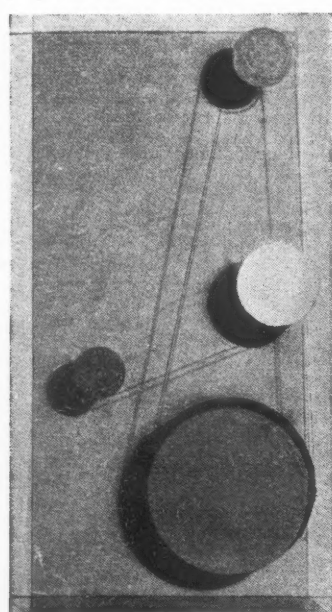


Right, from the Berlin Wireless Tower, a photograph taken by Moholy-Nagy.

* Harvard University Press, Cambridge, Mass., 1945.



Top, an early photograph made by Moholy-Nagy. Above, two shots from the film "Black and White and Grey," made in 1930. Bottom right, a set by Moholy-Nagy for the Berlin Piscators Theatre, 1934. Below, a painting on celluloid, and bottom, painting and pins on a cork surface.



sequently nothing more than the opportunity for the student to follow a particular vocational interest—product design, textiles, painting, sculpture or display. The specialized course is arranged so that it provides a training for the expert in each branch and, in the case of industrial design, a simultaneous training for the architect who will then follow this course with a further two years of intensive specialized study. Seen as a whole the course is one in which designers of all types are united by a common educational approach which builds up around their specialized training and culminates in architecture, in a manner which we can now describe.

(a) Preliminary Course (1 year).

As the object of this course is to develop in the student some confidence in his own abilities—to help him to discover his potentialities—he is provided with every opportunity for experiment. In this approach there can be no reference library, except personal experience, and as the student is not encouraged to imitate he must rely on his own initiative and ability. But as there is no necessity to compare his work with past performances, the student, as Moholy points out, can at least achieve something of the spirit and self-reliance of the individual research worker, his solutions are at least sincere and his own.

The teacher's function in such a course is to lay down the plan of attack—to break down the complicated subject so that each stage can be easily approached, mastered and finally co-related. In Moholy's course, for example, the elementary techniques of plastic representation are first tackled. These can be broken down into photography, drawing, colour, sculpture, etc.—although the use of these words should not lead the reader to overlook Moholy's original treatment of these subjects. The illustrations show some of these studies and it is through work of this kind that the student develops his experience, his sense of what the hand, the instrument of the material will do. A broad history of contemporary art which is given at this stage supports and confirms such experiences and suggests new lines of experiment. Cubism, or the collages of Schwitters, inspire the idea of experiments with surfaces and the sense of touch; Moore and Hepworth, the experience of volume; Mondrian, the reassessment of colour values; Gabo, a whole field of investigation in construction, in mobile sculpture and virtual volume.

As the student builds up tactile charts, for example, he develops his own sensory experience, his skill of arrangement and his knowledge of materials and tools. In testing the effects of new types of machine cuts on timber he can demonstrate new aspects of design. In cutting and manipulating flat sheets of paper he can increase his grasp of volume and space arrangement. What is more, each one of these studies can become the basis of an interrelated study. It can be used in photography to follow up light and form effects. It can set the problem for mechanical drawing or it may be the basis of a study in mathematics or in physics.

Studies of this kind do not make an artist. Moholy never intended that they should. What he intended was that with the support of mathematics, physics and history they should give to the student an introduction to his problem and the confidence and the ability to tackle it.

(b) The Workshop Courses (3 years).

I have already said that at this stage of the course there is no sudden transition. The student in his preliminary year has discovered his interests and his inclinations and a course in one of the following specialized workshops is open to him:—
1. Wood, metal, plastics, etc. (product design).

2. Textiles (weaving, design and fashion).
3. Painting (colour, chemistry, etc.).
4. Light (photography, film, typography).
5. Sculpture (glass, clay, metal, stone, plastics).
6. Display (theatre, exposition, window display).

These courses, by their arrangement, allow the student to follow the earlier methods of attack. His subjects are studied in an integrated way, from the point of view of art, science and technology. Mathematics, physics and architecture are introduced systematically throughout the three years of study.

(c) Architectural Course (2 years).

Of these two final years little need be said except that they are years of intensive study. As book knowledge is not an object of this course the student is left with adequate time to concentrate on essentials.

In broad outline, it is in this way that Moholy has set out to equip the designer and, simultaneously, the architect for his task. In doing this, he raises at once for those who are interested in education in this country, the question of the unification of art and technical education which we will one day have to face. But I will leave this more general question on one side for the more particular one of his treatment of architectural education.

In writing this I am aware that Moholy-Nagy's successor—Mr. Serge Chermayeff—has, I think wisely, laid emphasis on the general rather than the architectural aspect of the course. Mr. Chermayeff, for the present at least, prefers to regard architecture as a catalyst around which the training of the designer can be built up rather than as an end in itself. That does not, however, invalidate the intention of Moholy's course, nor indeed the comparison between our existing systems of training and all that his course suggests.

There is no doubt that Moholy's methods can produce men with creative ability and knowledge. But how will they be fitted to meet the demands of modern practice? Before we can answer this question we need to know much more completely than we do at present what the demands of modern practice really are. I am not prepared to accept for one moment that our courses of training should be based on the standards of the small private office. A large bulk of the profession is already outside that category, and any course should take into account the complex requirements of the official office, the contribution of architects to building research and the development of materials and components—quite apart from the question of industrial design. Any analysis of what architects can contribute is not just a question of what architects are doing at present (not just a simple cross section of all aspects of the profession—though that would be enlightening enough); it is a question also of what they might do. To discover this we should have to consider trends; to know both the scope and the general direction. I believe if we had such a picture, we might be more ready to admit the value of Moholy's methods.

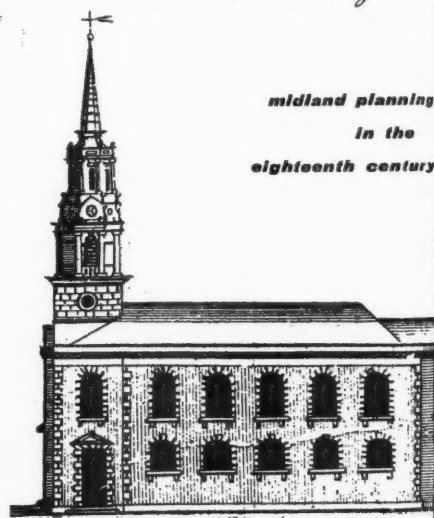
But after all what is it that is not included in his course? Building Construction? History? There are, of course, no set sheets to be drawn and memorized. In place of this there is a man's own first hand and developing experience of materials and methods and machines. Add to this a developing course in mathematics, physics, mechanics and the strength of materials, and it will be clear that there are opportunities for an adequate grounding in constructional principles—and if historical examples are not the basis of this course, the study of history at least forms a continuous thread in its development.

The apparent omissions, at first sight, are not in fact so easy to prove. What is lost fundamentally—indeed what is deliberately thrown aside—is the copy-plate and the memorized example. These are replaced by a man's own experience. That experience is built up by constant exploration; if you will, by means of a "play technique." For "play" it is—an artless, free exploration. And it is really this technique that administers such a shock to those whose one idea of education is to crowd into the mind the facts required for some specific task. In defence of such a system, however, I am reminded that many authorities might be quoted from Plato down. There is also in its support the experience of thousands who have found their education not in schools but in their own interests and pleasures. If it is "play," it is play with a direction and an end. If it is play, it is the play of any craftsman with a pleasure in his work.

I have spoken of Moholy's course of training mainly from an architect's point of view. It could be studied with equal profit from the angle of the designer and from the point of view of its relation to our Technical and Art School training—though how the deep rift between these institutions can be bridged without amalgamation I cannot see. But to look at this course of training only from these points of view is to ignore its wider aspects. How can we consider this curriculum merely from a specialist angle when its whole background is based on a wider point of view? Moholy-Nagy repeatedly expressed the view that his object was not to educate the specialists but the man himself. He held that all the cultural advances at any particular time moved forward together although often unaware of each other's position. It therefore followed that the integration of all these human activities—of art, of science, of technology, of sociology—became the central problem of his educational system. It happens to be also the central problem of any general education with a claim to significance. And it is because of this, that Moholy's methods can reach down to the child and up to the highest "specialist."

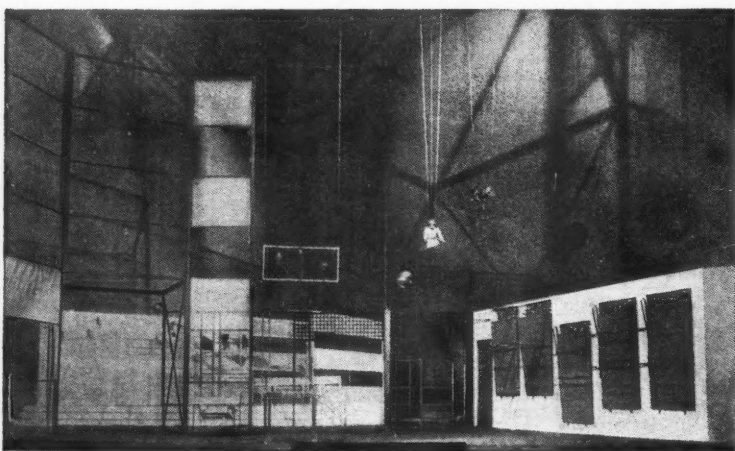
St. Paul's, Birmingham

midland planning
in the
eighteenth century

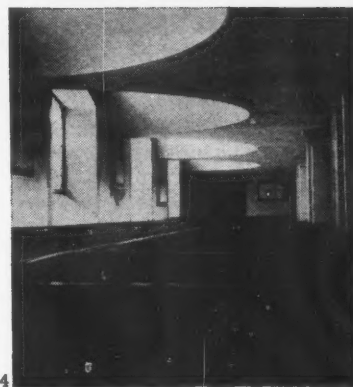
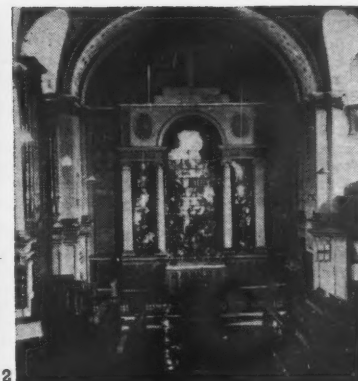


L. D. Ettlinger and R. G. Holloway

Birmingham began as a small village at the crossing of the now insignificant river Rea. In Tudor times Leland recorded that the town had one parish church and that there were many smiths, nailers and loriners who depended on "iron and sea-cole out of Staffordshire." In this way from the very beginning of Birmingham's industrial history the direction of the town's growth was set to the north-west towards the South Staffordshire coalfield. In the seventeenth and eighteenth centuries the population increased rapidly. It was 5,472 in 1650, 23,286 in 1731. This increase was met by a development of streets and houses, haphazard except for the Old Square and the neighbourhood of St. Philip's Church, now the Cathedral. This fine building, designed by Thomas Archer and completed in 1715, was set in the middle of an extensive churchyard. There was a double row of trees round the perimeter, and shortly afterwards some fine houses, much taller



ST. PAUL'S, BIRMINGHAM Below, part of Thomas Hanson's plan of Birmingham, 1778, showing the lay-out of the Colmore Estate. The existence of New Hall Market explains why the St. Paul's district did not get a shopping centre of its own. 1, a view from the west gallery looking towards the north gallery. 2, the chancel with Samuel Wyatt's frame for Francis Eginton's window. (The cross above the window and the ornaments in the tympanum on the east wall are modern). 3, Francis Goodwin's steeple of 1823. 4, the south aisle. 5, the south door. 6, a capital in the south colonnade (the stencilled decoration on the springer is modern).



than had been seen anywhere else in the town, were built along the sides.

Beyond Colmore Row, skirting the churchyard on the north side, lay the estate of the Colmore family around their mansion New Hall. In 1746 an Act of Parliament was obtained in the usual way "to improve the estate and augment the yearly income" by granting leases to persons who were "willing to build" on the land. As there were apparently plenty of them, it soon became necessary to provide new churches and burial grounds. In 1772 an Act authorised the building of two chapels since the existing ones were "not capable of containing one sixth part of the inhabitants professing the doctrine of the Church of England, to the great reproach of civil society, and contempt of Holy Religion." The first of these chapels, St. Mary's, was erected in 1774 and demolished in 1925 to make way for extensions to the Birmingham General Hospital. For the second, to be dedicated to St. Paul, Charles Colmore had given a piece of land. The trustees of the chapel elected Henry Kempson, apparently surveyor of the Colmore Estates, to collect subscriptions and act as secretary. Kempson kept a notebook which is still preserved in the Birmingham Reference Library and from which the story of the building of the chapel can be pieced together. Subscriptions had been promised in return for sittings, but Kempson often found it difficult and quite frequently impossible to collect the promised money. Excuses varied from shortage of money to the belief that the church would never be built.

However, on November 14, 1776, Kempson noted in his diary, "Wrote to Mr. Eykyn of Wolverhampton to request the favour of his design." Mr. Roger Eykyn seems to have been what might be called an occasional architect, a type not uncommon in the eighteenth century. He was born in 1724 or 1725 at Worfield, Staffs., and seems to have led the normal life of a prosperous businessman. He appears in Wolverhampton in 1760 as a master joiner and from the end of the sixties to the time of his death in 1795 as a nurseryman, surveyor and architect. He had several connections with Birmingham. He sold plants and trees to the famous Matthew Boulton, and was consulted by the parish when in 1776 the galleries of St. Mary's Chapel collapsed. In his own town he was a Commissioner and a Trustee of the Grammar School. On his death *Aris's Birmingham Gazette* described him as an "eminent architect and surveyor." No other buildings have been ascribed to him, but the strong similarity between St. Paul's, Birmingham, and St. John's, Wolverhampton, suggests that he may have been the architect of this church—a similarity too close to be

explained simply by a common pattern, Gibbs's St. Martin-in-the-Fields.

St. John's dates from 1755 to 1760. For St. Paul's, Eykyn supplied plans and a model in December 1776. He received a fee of 200 guineas for them. However, the trustees, before commencing the actual building, called in Samuel Wyatt, brother of the more famous James Wyatt, to give his opinion on the model. Wyatt had already worked with Eykyn in the matter of the galleries at St. Mary's. Like Eykyn, Wyatt was connected with Matthew Boulton. He rebuilt Soho Hall and erected for him the Albion Mill at Blackfriars, London. Since Boulton had subscribed in March, 1776, £600 for a chapel at Soho—where no chapel was built at the time—and afterwards became a prominent parishioner of St. Paul's, it is possible that the so-called Soho chapel was in fact St. Paul's and that he himself suggested the employment of Eykyn and Wyatt.

Wyatt made a large number of stringent criticisms of the model and for this he charged the then considerable sum of five guineas. Without Eykyn's original plan it is difficult to appreciate these criticisms. Some seem to have been incorporated in the final design, while others were disregarded.

Apparently Eykyn had, like most surveyor-architects of the time, taken his model from a pattern book, in this case Gibbs's published plans for St. Martin-in-the-Fields. He had, however, felt the need to introduce some originality, if only for economy's sake. The most obvious changes were in the exterior, where the portico was abandoned. The only relic of the portico is the insignificant pediment over the west door. Eykyn's steeple—derived from St. Martin's—was never completed owing to lack of funds. We only know its appearance from the inset picture on Thomas Hanson's map of Birmingham, 1778. There are no pilasters on the north and south walls. The rustication of the windows of the five bays, though simplified, obviously betrays its origin. In order to articulate the structure and to mark the separate group of vestries and tower, Eykyn has recessed this portion of the church. The chancel is simply a continuation of the nave while the aisles terminate with east doors.

Wyatt strongly criticized the west pediment; he called it "as vulgar as can be" and thought the church "would be much handsomer without it."

Eykyn must have departed further from Gibbs in his original design for the interior, but as a result of Wyatt's trenchant criticism the final plan is very close to St. Martin's. There are the same five bays; though the scale is reduced, the proportions are about the same. Unlike St. Martin's the galleries rest on pillars (a feature also found at St. John's, Wolver-

hampton) and on these stand columns of the Ionic order. The epistyles are constructed of lath and plaster and were originally painted red, yellow, and gold. The ceiling over nave and chancel is an elliptical barrel roof, whilst the bays of the aisles have cross-vaulting instead of small cupolas.

The chancel has at its east end a Venetian window. This Wyatt praised, but he added that it was badly placed, too small and too low, as indeed it is.

The failure to carry the columns straight through to the vaulting deprives the interior of any feeling of height. Wyatt in fact was not alone in making this criticism, for James Gibson, of London, was also asked to advise on the original plans. Unfortunately it has not been possible to identify him. His views on the whole tally with those of Wyatt. Since he suggested that the chancel should be square instead of circular, it seems that Eykyn adopted his proposal. In another instance the advice of Wyatt and Gibson brought Eykyn back to Gibbs; for originally he had intended to carry the windows right through. At Gibson's suggestion two rows of windows were introduced as at St. Martin's.

The present bareness of the west gallery is due to the removal of the organ to the conventional modern position at the east end of the north aisle.

We have gone into some detail in this matter of planning because it throws an interesting side-light on eighteenth century provincial practice. Both the use of a famous model and the checking of a surveyor's design by an architect are characteristic features of the period.

The first stone of St. Paul's was laid on May 29, 1777. The principal material was brick with a very thin facing of stone. This was brought by boat along the nearby canal. It seems likely from Kempson's notebook that he and Eykyn supervised the building, materials being supplied by contract. In January, 1776, for instance, Kempson had advertised in *Aris's Birmingham Gazette* for tenders for the supply of bricks. From his notebook it is apparent that other materials were obtained from local suppliers as occasion demanded. The church was consecrated on June 2, 1779.*

In 1785, Francis Eginton was asked to design a painted window in lieu of an altar-piece. Eginton had been working for Matthew Boulton, reproducing oil-paintings by some obscure process which is said to have equalled the original. After leaving the Soho Manufactory, he had set up independently as a designer of painted glass. In working for St. Paul's he was, according to the Vestry Minutes, instructed

to consult Samuel Wyatt as to the architectural details. It therefore seems reasonable to suppose that the inner framework of the Venetian window with its Adamesque decoration is Wyatt's design. Eginton used for his design Benjamin West's picture of the Conversion of St. Paul. West too had been working for Matthew Boulton, who, incidentally, subscribed five guineas towards Eginton's window.

The steeple of St. Paul's was not completed until forty-five years later. It is the work of Francis Goodwin (1784-1835), a man whose social status differed from Eykyn's, and is characteristic of the period in which it was built. Goodwin was a trained architect who exhibited at the Royal Academy. He erected churches, town halls, gaols and schools for England's new industrial towns* and could turn his hand equally competently to Greek or to Gothic architecture.

On the rectangular basis of Eykyn's tower Goodwin put an irregular octagonal belfry, with an Ionic column recessed in each of the shorter sides. Above this follows an entablature and a balustrade in cast-iron. The octagonal design is continued in the lantern and spire, although the spire is decorated in a classical fashion suitable only for a rectangular surface. Belfry and steeple are simpler and lighter than the rest of the church, according to the new Grecian taste. They form a pleasant contrast to the Baroque touches of Eykyn's design with its rusticated windows and doorways.

The steeple was completed in 1823, and the fact that the parish could now employ a professional architect shows that its population had increased considerably in numbers and in wealth.

The church and the wide open space around had indeed proved an attractive centre for the new district. St. Paul's was much admired by contemporaries. It was regarded as "a striking ornament . . . and an equal honour to the town and the architect." Hutton's comment in his *History of Birmingham* was: "plain beauty unites with strength" and an anonymous writer in 1789 thought that it would "rank among the foremost buildings of its time for elegance and taste." J. Drake in his *Picture of Birmingham*, 1821, suggested that Colmore's gift of land for the chapel had not altogether been disinterested piety, since the enhanced rent roll of the estate provided him with a handsome return for his gift.

It is true that no sooner was the building of the church begun, than the surveyors of the Colmore Estates set out the streets round the chapel yard. They had planned these to the fashionable chessboard pattern,

* For instance the Town Hall at Macclesfield, the old Town Hall at Manchester, the Market Halls of Leeds and Salford, the Exchange at Bradford, the Gaol at Derby.

* St. Paul's was at first a Chapel-of-Ease in the Parish of St. Martin's. It became a parish church in 1841.

similar, for instance, to that of the new Marylebone Estates in London where the Colmores were living, after their old mansion New Hall had first become a warehouse for Matthew Boulton and then been demolished in 1787 to make way for the very wide New Hall Street. This street was no doubt intended as a new exit from Birmingham towards Wolverhampton. In fact it stops abruptly where in Snape's plan a hedgerow appears. Nowadays Graham Street, which is much narrower, joins here at an awkward angle. Since the same thing occurs to the north of St. Paul's in Caroline Street we must conclude that in both cases the adjoining districts were developed later.

New Church Street (now Ludgate Hill) becomes much wider than the older Church Street at the point where the new plan began, that is north of Lionel Street. The new width is balanced on the north side of St. Paul's Square by the equally wide Caroline Street.

The amateur nature of the planning is revealed by the way in which the church is simply planted in the middle of the square without any grasp of its scenic possibilities. Ludgate Hill and Caroline Street are on its shorter axis; the other streets simply continue the north and south sides of the square. The whole is obviously the work of surveyors—not of an architect.

And yet even a surveyor might have made use of the accepted London pattern of squares with a church at one end, following the prototype of St. Paul's, Covent Garden. However, Snape and Kempson may not have known London intimately, and probably had in mind the nearby St. Philip's churchyard which also does not form a visual composition with the surrounding streets.

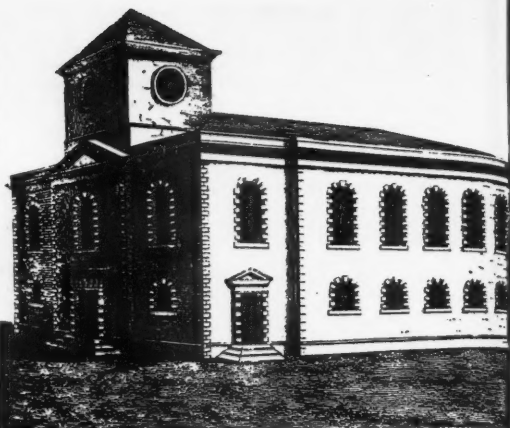
The levies in the Townbook and the leases of the Colmore Estate show the rapid development of the district. Big plots were leased, many of them to be subdivided later. The design of the houses was thus maintained only by accident and fashion. The houses are typical of their date. They have three stories, with, on the ground floor, two windows and a door, usually ornamented with a porch, on the first floor three windows, on the top floor three smaller ones. The roof is concealed by a cornice and parapet. The material is brick. Doors are at street level as there is no area, because the nature of the soil would not permit excavations. The speculative nature of the development is further shown by the kind of people who took up building leases. There is, for instance, a certain Samuel Cope, who took several plots and re-leased them shortly afterwards. In the earlier leases he is described as a carpenter and in the later ones as a builder.

So he was probably one of the usual craftsman-speculators who took up land, and then found a tenant, and built for him. Among other lessees we find carpenters and bricklayers (who like Cope later became builders), shopkeepers and manufacturers.

There existed for a short time "New Hall Market"—a shopping centre at the junction of Great Charles Street and Church Street.

The whole area is now largely industrialised. Many of the houses are small factories and some were damaged during the war. Fortunately the church itself escaped serious damage. There are few monuments of its date and appeal at Birmingham, and St. Paul's should therefore, no doubt, be made a focal point in the replanning of the district. The opportunities which Snape and Kempson missed should now at last be realised.

acknowledgments Our thanks are due to the staffs of the Birmingham and Wolverhampton Reference Libraries, the Master of the Birmingham Assay Office, to Mr. G. Mander, the Rev. R. S. O. Stevens, Vicar of St. Paul's, and Mr. P. Styles. Without the lucid exposition of eighteenth century building practices in John Summerson's *Georgian London* this article could not have been written. The photographs of the church and square were taken by Mr. J. Jameson, M.A.



Above, St. Paul's, Birmingham, as it was between 1779 and 1823, before the addition of Goodwin's spire. It is interesting to compare this engraving with that at the head of the article, which shows the church as it appears on an inset of Thomas Hanson's plan of Birmingham in 1778 with Eykyn's original design for the steeple.

BOOKS

The Earl and the Architect

LORD SHREWSBURY, PUGIN AND THE GOTHIC REVIVAL.
By Denis Gwynn. Hollis & Carter, 1946. 10s. 6d.

FOR readers of THE ARCHITECTURAL REVIEW this book serves one useful purpose. It tells them more about the Catholic background of Pugin than either Ferrey or Mr. Trappes Lomax. It covers the years between Lord Shrewsbury's succession to the title in 1827 and his death in 1851, that is the years of the Catholic Emancipation Act, the restoration of a Catholic hierarchy on English soil and the conversion of Newman. It tells of amazingly successful missions in the Midlands ("in a very few months there remained but one Protestant family in the parish, and the Protestant Church, which stood within the ground of Cotton Hall itself, was almost abandoned"), and of the bitter struggles between Gothic and Italianate, that is "puritan" and sensuous, or Germanic and Roman principles among the Catholics—a side skirmish of the general War of the Styles. On the one side stood Ambrose Philipps and Pugin, on the other Wiseman, Faber and also Newman. The Propaganda actually censored Pugin publicly for his attempts at re-introducing early English shapes of church vestments, referring scathingly to him as "an architect recently converted from heresy," and both Pugin and Philipps answered in private letters with indictments of "diabolical falsehood," and gross and fraudulent deception. The Gothics disliked the Oratorians altogether. Philipps wonders in a letter about "their strange and unaccountable enmity to Christian art and Gothic architecture." Pugin said to Newman in conversation in Rome that "he would as soon build a Mechanics' Institute as an Oratory"—which was saying much, as anybody who remembers his page of mock advertisements in *Contrasts* will realize, but which is understandable, if the Birmingham and London Oratories are compared with Pugin's Birmingham and London Cathedrals.

The political aspects of this clash of aesthetic idiosyncrasies also come out very clearly in Mr. Gwynn's book. The Italian taste was shared by O'Connell, and O'Connell meant Whig support in England, whereas Philipps and Lord Shrewsbury stood for Tory ideals so fiercely and conspicuously that they appear (as Eustace Lyle and Lord Henry) in *Coningsby*.

But according to its title, Mr. Gwynn's book is not primarily dedicated to the various trends of nineteenth century catholicism, but to Lord Shrewsbury personally, and there its chief weakness appears. We have exhaustive or at least adequately scholarly accounts of the lives of Philipps, of Newman, of Wiseman, of Ward, of Faber. So when this volume was announced one hoped that here would be their very desirable counterpart, a proper biography of another of the leaders of the Catholic renaissance in England—a social, if not strictly a spiritual leader. But Mr. Gwynn has been satisfied with drawing from printed sources, and not even to any noticeable extent Lord Shrewsbury's own printed open letters and pamphlets, which should certainly have been extensively used. There are, if my notes are

correct, thirteen titles at the British Museum, and one at least, although it calls itself a letter to Philipps, is in fact a book (on the Irish question) of over 300 pages. But apart from these published writings of Lord Shrewsbury, there must be family papers, and there are, of course, plenty of references to the Premier Earl of England and Ireland in contemporary non-catholic correspondence.

So Shrewsbury's character remains as dim as it was at least to the writer of these lines before he read Mr. Gwynn's book. And he would very much have liked to be enlightened on so contradictory a character, on a man who lived the life of a feudal Lord at Alton Towers so convincingly that Pugin in a printed dedication to him could sign himself as his "devoted and faithful bedesman," who was wholly or partly responsible for the building of about half a dozen churches, but who was sceptical about nearly all Philipps's enthusiastic missionary schemes, who, for whatever reasons, preferred in his later years Italy to Alton Towers, and who had as his sons-in-law a Prince Borghese and a Prince Doria-Pamfil.

While thus on Lord Shrewsbury it is the facts first of all which we want to know, in the case of Pugin I am inclined to say that we know, perhaps, as much of facts as we need at the moment. What is needed as the next step to further enlightenment on Pugin's genius is visual, and there again Mr. Gwynn deserts us. His book, but for a frontispiece, is unillustrated, and his descriptions of Pugin's work, if at all based on autopsy, do not show much visual susceptibility. Let us now have, the sooner the better, plenty of illustrations of Ramsgate, of Cheadle, of the Alton Hospital, or Bray and so on in the same or an even more detailed way as THE ARCHITECTURAL REVIEW has done for Alton Towers in 1940 and St. Marie's Grange in 1945. That the best illustrated account of Pugin's work should still be the late Mr. Waterhouse's articles in THE ARCHITECTURAL REVIEW in 1898 is scandalous.

PETER F. R. DONNER

The Anthemion in Tennessee

GRANDEUR IN TENNESSEE, Classical Revival Architecture in a Pioneer State. By Gifford A. Cochran. J. J. Augustin, New York, 1946. \$15.

WHEN Ilya Ehrenbourg went to the TVA last year they wanted to take him on the official Grand Tour of the dams and power plants. "No," said the visitor, "I would like to see how the people live." And it is true that only where you see the electric refrigerators and other labour-saving devices in the cottages of the mountain-folk can you appreciate the unique change that TVA has brought about. The spectacle of the dams is not to be compared with this.

Mr. Cochran's Tennessee picture is of an architectural grandeur and a totally different domestic life existing in the slave-owning society of a hundred years ago, before the War between the States. Slaves made and laid the bricks, cut the Tennessee limestone, sawed the planks. The cast-iron Corinthian capitals came from Cincinnati, and the architects from Charleston or Philadelphia, as did the settlers themselves. There was wealth for a few like George Polk, cousin of the eleventh President, who built a grand house on land

won in a dice game. Or the widow of the enormously rich Major Isaac Franklin, whose ambition was to build one of the finest houses in the country, Belmont, in Nashville, and who almost certainly employed the well-known William Strickland as architect. The three most beautiful houses in this book—Belle Meade, Rattle and Snap, and Belmont—could all have been designed by this versatile architect from Philadelphia, although the author finds it interesting to speculate on whether or not Polk imported Robert Mills from Washington for the second of them in 1845.

Mr. Cochran and his collaborator, F. B. Hoffman, have made an excellent regional study, taking most of the photographs themselves and preparing drawings with the assistance of Harold Sterner. They describe the Georgian framework of Tennessee architecture which persisted even through the time of the Greek Revival and give us informative details about materials used, decoration and landscaping—"Perhaps in no other place in America can one find parks which could favourably be compared with their prototypes in England." In compiling information for this handsome book, the author's service to architectural history is emphasized by the condition of many of the buildings illustrated—empty shells, strangled by a wilderness of vegetation, or gaunt skeletons on hilltops long since forgotten. The cultural weakness of a society which takes pride in its recent engineering triumphs but neglects its greatest period in building is painfully obvious here. Many places, in Europe as well as America, would do well to follow the example of Charleston, where it is now forbidden by law to destroy historic buildings, and where, with surprising felicity, they have been incorporated into the modern fabric of the town.

CHRISTOPHER TUNNARD

Other Books Received

- CONSTRUCTIONAL ARCHITECTURE. By H. P. Smith. Crosby Lockwood and Son. 7s. 6d.
- DILAPIDATION PRACTICE. By C. A. Martin French. The Estates Gazette. 52s. 6d.
- UNIVERSITY COLLEGE LONDON CALENDAR, 1946-47. Taylor and Francis.
- ART AND GEOMETRY. By William M. Ivins, Jr. Harvard University Press. 83.00.
- PRINCIPLES AND PRACTICE OF SURVEYING, Vol. II. By Charles B. Breed and George L. Hosmer. John Wiley and Sons, New York. \$4.50.
- THE WILTON DIPTYCH. Gallery Book No. 16. Percy Lund Humphries and Co. 4s. 6d.
- THE HEATING OF CHURCHES. By H. Lewis Curtis. The Incorporated Church Building Society. 1s.
- COMMUNITY PLANNING FOR PEACETIME LIVING. Edited by Louis Wirth, Ernest R. Hilgard, I. James Quillen. Stanford University Press (London: Geoffrey Cumberlege). 15s.
- TOWARDS A NEW ARCHITECTURE. By Le Corbusier. The Architectural Press. 15s.
- PLAN YOUR OWN HOME. By Louise Pinkney Sooy and Virginia Woodbridge. Stanford University Press (London: Geoffrey Cumberlege). 16s. 6d.
- SCHOOL FURNITURE AND EQUIPMENT. By a Sub-Committee of the Standards Committee of the Ministry of Works. His Majesty's Stationery Office. 6d.
- THE BOOK OF ROAD SIGNS. By Dudley Noble. William Clowes and Sons for The British Road Federation. 2s. 6d.
- THE PRACTICE OF DESIGN. Edited by Herbert Read. Percy Lund Humphries. 25s.
- UNG DANSK ARKITEKTUR. By Helge Finsen. Det Schöninghskes Forlag.
- THE ART OF THE FRENCH BOOK. Edited by André Lejard. Paul Elek. 50s.
- FUEL ABSTRACTS. Compiled by the Intelligence Section, Fuel Research Station, E. Greenwich.

[Inclusion of a book in the above list does not preclude its being reviewed in a future issue. Nor is the list necessarily complete up to the publication date of the current issue.]

ANTHOLOGY

A Prophet of Functionalism

Intellects of the highest order are produced and matured only by liberty. To secure their position they require neither organization nor direction, for it is they themselves that organize and direct.

To place no obstacle in the way of their development—to give them all the elements that constitute an education, while leaving it to them to choose what they can best assimilate—is the duty of the State. To go further than this is to insure the predominance of mediocrity. History sufficiently indicates the conditions favourable to the development of architecture, as of other branches of art. But history does not exhibit the development of the arts as at any epoch a result of State intervention or official regulation. It teaches us, on the contrary, that art has never reached an elevated position except as the result of the most absolute freedom for those who cultivated it. It shows us moreover that the arts, and architecture in particular, have culminated during periods of scientific development. Architecture is the sister of Science; the former undergoes modifications and advances hand in hand with the latter, and reaches its point of greatest splendour when Science itself has just passed a glorious stage in its career. But we must make this distinction between Science and Art; Science suffers no eclipses. What it has acquired by means of observation, analysis, and logical deductions, is a permanent gain, and is, as it were, incorruptible. It is not so with that art which is nearest of kin to science, viz. architecture. Architecture, whose principles are based more directly than any other art on Science, may disregard this support to such a degree as to be entirely unconscious of its value, and so decline. And it can only recover itself by immersion in the vivifying fount of science. . . .

. . . . But few ages can compete with our own in the glory of its scientific achievements. Do our architects, like their predecessors, eagerly avail themselves of this source of æsthetic renovation? No; they prefer to ignore the close connection of science with art, and to give us public buildings of a hybrid style, more or less influenced by the debased architecture of the last two centuries. Well, such being the case—I say again in conclusion—if they thus persist in rejecting that light, and in refusing that aid which science would gladly give them, the function of the architect is obsolete; while that of the engineer is commencing—that of men really devoted to construction, and who will make purely scientific knowledge their starting-point to constitute an art deduced from that knowledge and from the requirements of the times.

E. VIOLET-LE-DUC (*Lectures on Architecture*, 1872).

MARGINALIA

Regent's Park Terraces

The White Paper on the future of the Regent's Park terraces, embodying the findings and recommendations of Lord Gorell's committee, is a welcome document—the more so because it is prefaced by a Government statement expressing agreement with the committee's main conclusion, that the terraces are of national interest and importance and should, with one exception, be preserved. The committee reached this conclusion unanimously, and adds that the terraces should be preserved "without strict regard to the economics of 'prudent' estate management." As "a minimum which must at all costs be restored and preserved," the report lists Hanover Terrace, Sussex Place, Cornwall Terrace, York Gate, Park Crescent, Chester Terrace and Cumberland Terrace. "York Terrace," it continues, "is admittedly not of quite the same architectural merit, but we nevertheless feel that it also should be preserved."

The exception referred to is Cambridge Terrace (which "of all the Regency Terraces . . . has perhaps the least merit"). The report recommends that this, together with Someries House, Cambridge Gate and the building behind, should be demolished, and either a music centre or a music centre-cum-hall of residence for London University built on the site. It is insisted that the terraces should be preserved for residential use, and in this connection the report urges that the occupation of 212 of the houses as Government offices under the Ministry of Works should be terminated as soon as possible. There are a number of other recommendations, including one that the area enclosed by Park Square and Park Crescent should "at once be substantially cleared of the mass of overgrown shrubs and trees" now

filling it and blocking the vista of Park Crescent leading down to Portland Place.

Many practical difficulties remain to be faced. The state of disrepair into which the terraces have been allowed to fall makes it essential that something should be done soon, but shortage of labour and materials will probably limit that something to a bare minimum for some time to come. Nor has any decision yet been made as to how they are to be converted, or how their conversion and the policy of "uneconomic" preservation are to be financed. Still, the main point has been settled, in the right way and in a dignified manner.

Wartime Pattern

Last November it was reported that at St. Stephen's, the Gothic cathedral of Vienna, "the choir is burnt out and the vaults have collapsed." In the meantime three numbers of a magazine called *Der Aufbau*, which is published by the Vienna City Architect's Office, have reached THE ARCHITECTURAL REVIEW. The July 1946 issue contains on page 31 the drawing reproduced overleaf. It shows with a somewhat gruesome grace of draughtsmanship the precise damage by high explosives, shells and fire. The little crosses indicate areas where the vaulting has come down. Until 1945 nothing had happened to the Cathedral; then on April 8, 1945 the south aisle was hit. Most of the damage is due to fires, and these only started during the fighting inside the City. The choir vaults only collapsed many months later for no foreseeable reason. The nave and its sculptures are entirely unharmed. The Gothic choir stalls however, the Imperial Oratory of 1640-45, and the two big organs are gone.

TRANSLATIONS

For the convenience of its foreign readers THE ARCHITECTURAL REVIEW now contains brief synopses of its principal contents translated into French, German and Russian. Other languages will be used from time to time as the contents of any particular issue may seem to be of special interest to those speaking them.

Résumés Français

The Architectural Review, Juin 1947

Page 194 : *Le Couronnement de la Reine Victoria* par John Martin (1789-1854) a été acheté récemment par la Tate Gallery. Ce tableau a apporté un grand changement dans la situation de l'artiste et a fait remonter sa popularité en baisse dans les dix années précédentes. Aujourd'hui nous estimons les tableaux de Martin pour d'autres raisons que ses contemporains : à cause de leur imagination et de leur force créatrice.

Page 195 : *L'autre Chambers* par Nikolaus Pevsner. Sir William Chambers, architecte dans la tradition académique classique, orientaliste et jardinier paysagiste prouve qu'au 18^{me} siècle des rôles aussi différents n'étaient guère inconciliables. Longtemps avant Payne Knight et Uvedale Price il avait redécouvert le jardin régulier et l'importance des jardins Français et Italiens. Dans son "Traité Civil" et dans sa "Dissertation de Jardinage Oriental" il propose "Aplanissage visuel de grandes surfaces considérant les facteurs existants." Selon la mode de son temps il fait la description de jardins chinois existant uniquement dans sa fantaisie. Son époque aimait les mascarades de ce genre. Montesquieu avait publié ses "Lettres Persanes" en 1721 (traduction anglaise en 1735) et les lettres chinoises de Goldsmith avaient été publiées en 1762 comme livre sous le titre "Le Citoyen du Monde."

Page 199 : *Trois maisons en Suède* par Sven Markelius, Sture Frolen et Ralph Erskine montrant les nouvelles tendances architecturales de ce pays.

Page 205 : *Au bord de la Mer* par Barbara Jones. Cet essai fait part d'une série d'articles s'occupant de l'art populaire et illustré par les dessins de l'auteur. Madame Jones décrit les plaisirs qu'offrent aux yeux les galeries de jeux, les kiosques à musique, les étalages de coquillages et de glaces, les distributeurs automatiques, les théâtres de Guignol et les sculptures de sable.

Page 213 : *Un petit salon Japonais* par Charlotte Perriand, architecte.

Page 215 : *Architecture Coloniale de la Louisiane* par C. J. Laughlin. L'Apogée et le déclin de l'architecture coloniale de la Louisiane sont un des plus frappants exemples du rapport étroit entre l'architecture et la base économique de la vie d'une part et la dépendance de l'architecture des matériaux fournis par le pays d'autre part. Les maisons ont été construites de briques, utilisant pour support le bois des cyprès, croissant dans le marais; on se servait aussi abondamment de fer, mais comme il n'y avait pas de carrières de pierre en Louisiane les pierres n'étaient pas employées. Aujourd'hui cette architecture coloniale a presque disparu.

Page 222 : *Le Couronnement de la Reine Victoria* par John Martin décrit par Thomas Balston. Description du tableau reproduit page 194, extrait du livre de Mr. Balston à paraître prochainement.

Page 224 : *Peintures Murales des Rues* par M. Spejær. Des peintures sur des murs extérieurs sont pour des raisons de climat plus rares que les fresques d'intérieur. Les exemples, illustrés viennent tous de la Suisse. Ils justifient les arguments en faveur de l'art populaire dans cette branche. Cependant leur plus important concurrent est aujourd'hui l'affiche présente dans toutes les rues.

Page 225 : *Laszlo Moholy-Nagy et l'Institut de Dessin à Chicago* par J. L. Martin. Laszlo Moholy-Nagy, Hongrois de naissance, est mort à l'âge de 51 ans en 1946 à Chicago. Il était un artiste richement doué et un des plus grands éducateurs de notre siècle. Il s'intéressait particulièrement à la question d'unir l'art et l'éducation technique. Son but n'était pas d'élever des spécialistes mais bien d'élever l'homme entier, ou pour le citer lui-même : "Une éducation spéciale a du sens seulement si l'homme entier est développé." Les méthodes en usage dans son Institut de dessin à Chicago sont différentes de celles acceptées en général, mais elles peuvent servir à l'éducation de l'enfant aussi bien qu'à celle du spécialiste le plus différencié.

Page 227 : *L'Urbanisme du 18^{me} siècle à Birmingham et à l'Eglise St. Paul* par R. G. Holloway et L. D. Ettlinger. Roger Eykyn de Wolverhampton, considéré comme architecte-expert, s'est servi en 1777 pour l'église St. Paul à Birmingham des plans de James Gibbs pour l'église St. Martin-in-the-Fields à Londres. Son plan a été contrôlé par Samuel Wyatt. L'emploi d'un modèle célèbre aussi bien que le contrôle du dessin d'un architecte expert sont des usages caractéristiques au 18^{me} siècle. La flèche du clocher n'a été ajoutée qu'en 1823 d'après le dessin en manière antique de Francis Goodwin.

Le grand parvis entourant l'église devient un centre d'attraction pour le district, ce qui donne une illustration intéressante de l'urbanisme du 18^{me} siècle. Les auteurs avancent la théorie que St. Paul pourrait être de nouveau le point central de la reconstruction du quartier.

Deutsche Zusammenfassung

The Architectural Review, Juni 1947

Seite 194 : *John Martin's (1789-1854) Krönung der Königin Victoria wurde kürzlich von der Tate Gallery erworben.* Dies Bild brachte eine bedeutsame Veränderung in die Stellung des Künstlers, er gewann seine Popularität wieder, die in den letzten Jahren zurückgegangen war. Wir schätzen Martin's Bilder heute aus anderen Gründen als seine Zeitgenossen; wegen ihrer Phantastik und ihrer schöpferischen Kraft.

Seite 195 : *Der andere Chambers* von Nikolaus Pevsner. Sir William Chambers (1726-89), der in der klassischen Tradition aufgewachsen war, war zugleich China-kenner und Landschaftsgärtner. Diese verschiedenen Aufgaben waren also im 18. Jdt. keineswegs unvereinbar. Lange vor Payne Knight und Uvedale Price hat er die Bedeutung des angelegten architektonischen Gartens erfasst, als erster hat er den Sinn französischer und italienischer Gartenanlagen verstanden und bewundert. In seinem "Treatise on Civil Architecture" und in seiner "Dissertation on Oriental Gardening" hat er "die Planung grosser

Краткое содержание статей

Стр. 194.

Лондонская Картинная Галлерея Тэти (Тэт'с Галлери) недавно приобрела картину художника Джона Мартина (1789-1854) „Коронование королевы Виктории“. Картина эта принесла значительное изменение в положении художника, возобновивши его популярность, которая падала в течении предыдущих десяти лет. В настоящее время мы можем ценить работу Мартина не за те качества, которыми восхищались его современники, а за мощь его воображения.

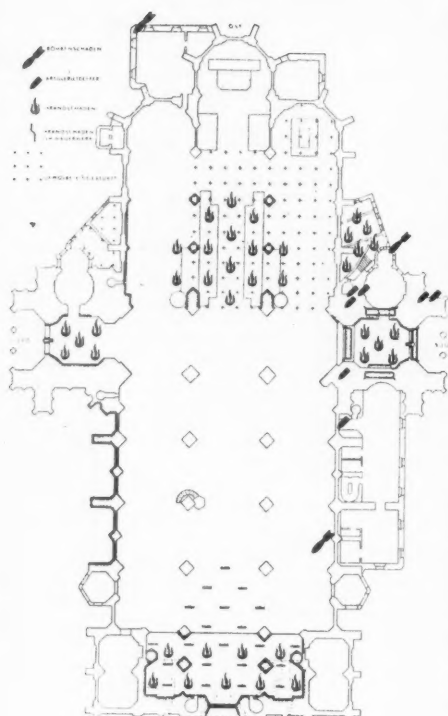
Стр. 195. НИКОЛАЙ ПЕВЗНЕР. ИНОЙ ЧЭМБЕРС

Сэр Вильям Чэмберс (1726-1769) был одновременно и архитектором с классическими академическими традициями, и востоковедом, и художником — садоводом. Этот пример показывает, что в XVIII-м веке столь разнообразные роли совсем не противоречили друг другу. Чэмберс вновь открыл формальное садоводство много раньше чем Пайн Найт и Ювидейл Прайс, и он первый понял преимущественные качества французского и итальянского сада, как зрительные, так и эмоциональные. То, что он действительно предлагал в своем „Трактате о гражданской архитектуре“, была „изобразительная планировка широких площадей, планировка сложных эстетических эффектов на базе существующих элементов“. Следуя тогдашней моде, он как бы описывал китайские сады, которые, на самом деле, существовали только в его воображении. Маскарад этот подходил к тому времени: в 1721 г. Монтегк опубликовал свои фиктивные „Крестьянские письма“ („Леттер пейзан“), переведенные на английский язык в 1735 г., в 1762 г. появились „Китайские письма“ Голдемита под заглавием „Гражданин мира“.

Стр. 199.

Три дома в Швеции, выявляющие новые архитектурные тенденции в этой стране.

[continued on page 232]



WARTIME PATTERN.
Plan of St. Stephen's Cathedral, Vienna, from Der Aufbau, July, 1946, showing where shells, bombs and incendiaries landed on the church. The little crosses indicate areas where the vaulting has fallen. See note on the preceding page.

Фламен nach bestimmten ästhetischen Grundsätzen unter Ausnutzung der vorhandenen Gegebenheiten“ vertreten. Seine Beschreibung chinesischer Gärten ist völlig phantastisch, eine Rokoko-Verkleidung seiner eigenen Ideen—vergleichbar mit Montesquieu hatte seine fingierten „Lettres Persanes“ 1721 veröffentlicht (englische Uebersetzung 1735) und Goldsmith's Briefen aus China, die 1762 als Buch unter dem Titel „The Citizen and the World“ erschienen.

Seite 199 : Drei Häuser in Schweden, von Sven Markelius, Sture Frölen und Ralph Erskine, die architektonischen Tendenzen dieses Landes zeigen.

Seite 205 : Am Strand von Barbara Jones. Dieser, von der Verfasserin illustrierte Aufsatz, gehört zu einer Folge von Artikeln über Volkskunst. Die Verfasserin schildert Vergnügungsbuden, Musikpavillons, Verkaufsbuden für Muscheln, Speise-Eis u.s.w. Automaten, Kasperle-Theater und Sandskulptur.

Seite 213 : Ein Japanischer Wohnraum von Charlotte Perriand, Architektin.

Seite 215 : Herren in Louisiana von C. J. Laughlin. Aufstieg und Niedergang der Häuser in Louisiana ist eines der schlagendsten Beispiele für den engen Zusammenhang der Architektur mit den ökonomischen Grundlagen des Lebens und die Abhängigkeit der Bauten vom vorhandenen Material. Die Häuser wurden aus Backstein errichtet, die Säulen aus Cypressenholz, da Cypressen in diesem Sumpfboden üppig gediehen, auch Eisen wurde vielfach verwendet aber nie Stein, da Louisiana keine Steinbrüche hat. Heute sind Louisianas Herrenhäuser meistens in Trümmern.

Seite 222 : John Martin's Krönung der Königin Victoria von Thomas Balston. Bericht über dieses Gemälde, illustriert Seite 194, zusammengefasst aus Thomas Balston's demnächst erscheinendem Buch über John Martin.

Seite 224 : Bilder auf der Strasse von M. Speyer. Bilder auf Aussenwänden waren aus klimatischen Gründen immer

seltener als Fresken in Innenräumen. Die veröffentlichten Beispiele sind sämtlich aus der Schweiz und zeigen die Möglichkeiten für Volkskunst in dieser Art der Betätigung. Ihr grösster Konkurrent ist heutzutage das Plakat auf der Strasse.

Seite 225 : Laszlo Moholy-Nagy und das Institute of Design in Chicago von J. L. Martin. Laszlo Moholy-Nagy, einer der geistigen Führer der Weimarer Bauhauses ist 1946 im Alter von 51 Jahren in Chicago gestorben. Er war ein Neuerer auf viden Gebieten und einer der grössten Kunsterzieher unserer Zeit. Die Frage wie Kunst und technische Ausbildung zu verbinden seien, hat ihn eingehend beschäftigt. Er war nicht darauf aus Spezialisten zu erziehen sondern den ganzen Menschen, mit seinen eignen Worten ausgedrückt : „Spezialisten-Erziehung wird nur sinnvoll, wenn der ganze Mensch entwickelt wird.“ Die Methoden, die er in seinem Institut in Chicago angewandt hat, weichen beträchtlich von den üblichen ab, aber sie gelten für das Kind so gut wie für den höchst entwickelten Spezialisten.

Seite 227 : Städtebauliches im 18. Jahrhundert in Birmingham und die Pauluskirche von R. G. Holloway und L. D. Ettlinger. Roger Eykyn aus Wolverhampton, ein „Bauinspektor“, hat im Jahre 1777 James Gibbs's Entwurf für die Kirche von St. Martin-in-the-Fields in London für die Pauluskirche in Birmingham benützt. Seine Zeichnungen wurden von Samuel Wyatt begutachtet. Beides: die Benützung eines bekannten Vorbildes und die Begutachtung der Pläne eines Bauinspektors ist für das 18. Jhd. charakteristisch. Die Turmspitze wurde erst 1823 errichtet nach einem Entwurf im klassischen Geschmack von Francis Goodwin.

Der freie Platz um die Kirche wurde zum Zentrum für den neuen Stadtteil, ein lehrreiches Beispiel für Stadtanlagen im 18. Jahrhundert. Die Verfasser sind der Ansicht, dass St. Paul auch heute der geeignete Mittelpunkt für den Wiederaufbau dieses Stadtteils sei.

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ADDRESS

.....

A.R. 1:6:47

continued from page 230]

Стр. 205. ВАРВАРА ДЖОНС. У МОРЯ

Это одна из целой серии статей, иллюстрированных собственными рисунками автора, которые посвящены популярному искусству. Автор описывает зрительные удовольствия, доставляемые такими вещами, как увеселительные "аркады", эстрады для оркестров на открытом воздухе, лотки для продажи едобных ракушек, вонки мороженников, лавочки-автоматы, представления "Петрушки" и скульптура из песка.

Стр. 213.

Японская "жилая комната" ("Ливинг-рум", т. е., комната, где обычно собирается семья, ближе всего соответствующая столовой в России) архитектора Шарлотты Перрианд.

Стр. 215. К. ДЖ. ЛОЛЛИН. АРХИТЕКТУРА НА ПЛАНТАЦИЯХ В ЛУИЗИАНЕ (САШ)

Рассвет и упадок архитектуры на плантациях Луизианы является наиболее ярким примером тесной связи между архитектурой и экономической основой жизни, а также зависимости архитектуры от местного строительного материала. Бывало дома строились из кирпича, с деревянными колоннами из кипариса, растущего на болоте; при этом употреблялось много железа; камень же отсутствовал из-за того, что в Луизиане нет каменоломен. Теперь эти дома быстро исчезают.

Стр. 222. ТОМАС БАЛСТОН. О КАРТИНЕ ДЖОНА МАРТИНА "КОРОНОВАНИЕ КОРОЛЕВЫ ВИКТОРИИ"

Статья эта посвящена разбору живописи этой картины, воспроизведенной на стр. 194. Она является кратким изложением из имеющей появиться в свет в скором времени книги автора об этом художнике.

Стр. 224. М. СПЭЙЭР. КАРТИНЫ НА УЛИЦЕ

Из-за климатических условий картины на наружной стороне стен встречаются много

реже чем фресковая живопись на внутренней стороне. Примеры такой наружной живописи, иллюстрированные репродукциями, взятые во всех случаях из Швейцарии, являются сильным аргументом в пользу тех возможностей, которые этот вид живописи предоставляет для популярного искусства. Однако в наши дни сильным конкурентом для такой живописи на фоне городского ландшафта является плакат.

Стр. 225. ДЖ. Л. МАРТИН. ЛАЗЛО МОХОЛИ-НАГИ И ЧИКАГСКИЙ ИНСТИТУТ ХУДОЖЕСТВЕННОГО СФОРМЛЕНИЯ

Лазло Мохоли-Наги, венгерец по рождению, скончался в 1946 г., в Чикаго, 51 года от роду. Он обладал большим разнообразием талантов и занял место среди великих педагогов нашего времени. Он глубоко интересовался вопросами объединения художественного и технического образования. Его целью было образование, прежде всего, не специалиста, а самого человека. По его собственным словам "специальное образование имеет смысл только для развитой личности". Методы, применяемые в его Институте Художественного Сформления и Чикаго значительно отличаются от обычно принятых методов. Они подходят и для ребенка, и для самого высокого специалиста.

Стр. 227. Р. ДЖ. ХОЛЛОВЭЙ И Л. Д. ЭТТИНГЕР. ПЛАНИРОВКА ГОРОДОВ XVIII-ГО ВЕКА И ЦЕРКОВЬ СВ. ПАВЛА В БИРМИНГЕМЕ

Роджер Айквин из Волверхэмптона, так называемый "землемер-архитектор", использовал в 1777 г. для церкви св. Павла в Бирмингеме план, разработанный Джеймсом для церкви св. Мартина "на полях" (Сейнт Мартин ин Филдс) в Лондоне. Его план был пропущен Джеймсом Вайантом. Как использование знаменитой модели, так и проверка архитектурного проекта являются характерными обычаями XVIII-го века. Колокольня была построена только в 1823 г. по проекту, разработанному в греческом вкусе Фран-

сисом Гудвинном. Широко открытая площадь вокруг этой церкви оказалась привлекательным центром для нового района, давая этим интересный пример планировки городов в XVIII-м веке. Автор высказывает мысль, что церковь св. Петра могла бы быть сделана фокальной точкой при перепланировке района.

A New Summer School

A summer school concerned with art in England is to be held this year from July 26 to August 9 at Hillcroft College, Surbiton, Surrey. Its purpose is "to provide for the needs of those men and women who wish to learn about and enjoy fully the wealth of pictures, buildings and art treasures to be seen in London." A distinguished panel of resident tutors has been engaged, while visiting lecturers include Eric Newton, Margaret Whinney, and Nikolaus Pevsner.

Acknowledgments

Acknowledgments for photographs are due as follows: *Swedish Houses*, p. 199, No. 1, Torngren; p. 200, No. 3, Studio Jarlas; p. 201, No. 5, Torngren; p. 202, Nos. 1 and 2, Sune Sundahl; p. 203, Nos. 3 and 4, Sune Sundahl. *Beside the Seaside*, p. 206, the front at Brighton, J. Dixon-Scott. *Japanese Living Room*, pp. 213-4, Techniques et Architecture. *Pictures in the Street*, p. 223, all photographs, Otto Furter.

Rio de Janeiro Airport

The description of Rio de Janeiro airport in the March number was provided by the engineer for the scheme, Dr. Alberto de Mello Flores. The photographs of the airport were taken by Marcel Gautherot and the photographs of the plans by Kazys Vozylus.



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